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ABSTRACT

This report responds to questions posed by school and community leaders throughout the United States about public school districts that have made competence in the arts, as well as literacy, one of the fundamental goals of education for students. Ninety-one school districts are featured in this report, but hundreds more were identified by state and national education and arts organizations as having outstanding arts education throughout their schools. The report provides information about how school districts developed and sustained arts education in the face of the enormous pressure to prove the success of their schools by accountability measures that focus largely on reading, mathematics, and writing. It documents practices used by the school districts to address staffing and program and resource needs. The central finding of this report is that the critical factor in sustaining arts education in schools is the active involvement of influential segments of the community in shaping and implementing the policies and programs from each school district. (LB)

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GAINING THE ADVANTAGE

Lessons From School Districts That Value

SO 030 865

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Lessons From School Districts That Value **ARTS EDUCATION**

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FOREWORD

by Harriet Mayor Fulbright and Richard J. Deasy

This report responds to questions posed by school and community leaders throughout the United States about public school districts that have made competence in the arts as well as literacy one of the fundamental purposes of schooling for all their students.

As Dr. Benjamin Canada, then superintendent in Atlanta, Georgia, and now in Portland, Oregon, put it to us when we first considered undertaking this study: "I want to know what is going on in these districts, how they are doing it, and what effects they see."

Similar questions were framed by school superintendents and school board members we gathered in focus groups at the beginning of this study. The "hows" that interested them were not only the strategies and practices regarding staffing, programs, and facilities. They were perhaps even more interested in how these districts developed and sustained arts education in the face of the enormous pressures on them to prove the success of their schools by accountability measures that focus largely on reading, math, and writing.

> **"...the presence and quality of arts education in public schools today require an exceptional degree of involvement by influential segments of the community which value the arts..."**

We believe this report – and the database available on its accompanying Web site – provide answers to both sets of "how." It documents some of the best practices used by these school districts to address staffing, program and resource needs. Yet if there is a single, overriding lesson they teach it is that the presence and quality of arts education in public schools today require an exceptional degree of involvement by influential segments of the community which value the arts in the total affairs of the school district: in governance, funding, and program delivery.

Orchestrating this involvement so that the arts are seen as fundamental to the general education of all students is a task that falls on school and community leadership alike. This report shows ways it is being done throughout the United States.

Ninety-one school districts are featured in this report. But hundreds more were identified by state and national education and arts organizations as having outstanding arts education throughout their schools. We are grateful to the countless individuals in all of the districts who contributed their time, wisdom, and enthusiasm to make this report meaningful to their colleagues across the country. They knew better than we the questions that needed to be answered. We hope we have recorded their answers faithfully and accurately.

This study was directed on behalf of the President's Committee on the Arts and the Humanities and Arts Education Partnership by Harriet Mayor Fulbright and Richard J. Deasy

Harriet Mayor Fulbright, *executive director of the President's Committee on the Arts and the Humanities* **since the spring of 1997, has spent most of her adult life in the fields of education and the arts. Her administrative experience includes the Congressional Arts Caucus (its first assistant director), the Fulbright Association (executive director), the Center for the Arts in the Basic Curriculum (president), and the Fulbright International Center (president).**

Richard J. Deasy, *director of the Arts Education Partnership,* **formerly known as the Goals 2000 Arts Education Partnership, served as assistant state superintendent of schools for Maryland, where he had responsibility for all curricular areas and statewide assessments as well as services to special student populations. Deasy also served as executive assistant to the secretary of education in Pennsylvania and as president and CEO of the National Council for International Visitors. A prize-winning journalist covering politics and government at the state and local levels, he was nominated for a Pulitzer Prize for his reporting on housing and urban affairs in the Philadelphia area.**

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INTRODUCTION

by Ramon C. Cortines

MAKING THE CASE FOR DISTRICT-WIDE ARTS EDUCATION

A WORD TO MY COLLEAGUES:

There is a two-day retreat described in this report at which superintendents of each of the school districts in New York City – challenged by the redoubtable Maxine Greene – decide that it is important for each of them to clarify his or her philosophy of arts education and the specific application of the philosophy that will work in their districts. The school leaders recognize that they need a vision and that they must be able to articulate the values of arts education to their unique communities.

I have colleagues like those in mind as I offer the following thoughts on making the case for district-wide arts education in public education today.

Since the early 1980s, education in the United States has undergone a sea change. Reformers have come to espouse a systemic perspective, viewing the different components of the education system as fundamentally interrelated. The challenge for educators is to create schools that help students acquire the knowledge, skills, confidence, and motivation to succeed in the increasingly sophisticated workforce and as parents and citizens.

Because the arts possess the power to play a role in meeting this challenge, an arts education must be fundamental, not incidental. I consider the arts to be the "fourth R" – a basic component in the curriculum and a basic tool in the school reform arsenal. But there are legions of people who do not see the arts as either intrinsically valuable or even useful in acquiring "real world" skills or achieving success in the "other basics." Therefore, making the case for the arts to important constituencies involved in school reform – parents, business and civic leaders, other educators – is a crucial part of a school leader's job today.

In my experience, the case for the arts is built upon either (1) the intrinsic value of the arts or (2) the value of an arts education's consequences. Both are valid.

To establish the value of an arts education's consequences, its "real world" benefits, many people point to the wonderful skills and habits that artistic appreciation and production help form. Indeed, the arts stimulate, develop, and refine many cognitive and creative skills; they contribute significantly to the creation of the flexible and adaptable "knowledge workers" so many business people say will be crucial to the 21st century economy; and they draw upon and draw out the multiple intelligences of students.

On the other hand, trying to answer the question, "Why should we care about the arts?" from the standpoint of intrinsic value is a little like trying to answer the question, "Why should we care about our health?" The arts, like our health, need no calculus of justification. We engage in the arts, we ought to teach the arts, because this is part of what it means to be human. The arts are fundamental to communicating and understanding not only ourselves, but others. Through the arts we learn to appreciate, and even to create, things of beauty. We know about the ancient Greeks and Native Americans, for example, by the architecture, poetry, and paintings they left behind. We, too, will be known someday to future generations by the art we produce and leave to posterity. I believe that students cannot understand culture, their own or others', without a solid sense of the arts.

There are other important points that strengthen the case for the arts to parents, to business people, to other educators.

Parents are naturally concerned with the basics. We can explain how the arts are themselves basic and how they contribute to learning the "other" basics. But we can also tell parents how the arts help develop a young person's character and values, confidence and empathy, respect and tolerance.

If, for example, you are a member of the cast of a play, you have an obligation to learn your lines well. You have to help pull the performance together. You can't just ad lib and "do your own thing." You have to work

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RAMON C. CORTINES, is the executive director of the Pew Network for Standards-Based Reform at Stanford University. He has been a school teacher and an administrator since 1956. He has taught at the elementary, middle, and senior high school levels and held numerous positions in public schools, including the post of superintendent for the Pasadena, San Jose, and San Francisco, California, school systems. Appointed chancellor of the New York City Public School System in September 1993, he served in that position until October 1995. He has chaired task forces and committees at both the state and federal levels. He serves on the boards of Brown University, the J. Paul Getty Trust, Scholastic, Inc., Special Olympics, Inc., the San Francisco Symphony, and the National Center for Public Policy and Higher Education.

toward the goal of the group. Through the arts, children learn that there is a time for originality and a time for replication, a time to be the star and a time to be a productive member of the group. The arts help children build a value system in which they learn self-discipline and responsibility; they learn to value effort and to get enjoyment and inspiration from its results.

Business leaders tell us they want higher-order thinking skills in the 21st century – specifically, critical thinking and nimbleness in judgment, creativity and imagination, cooperative decision making, leadership, high-level literacy and communication, and the capacity for problem posing and problem solving. This is exactly what the arts help produce.

The so-called "creative arts industry," moreover, is no small thing. The arts represent six percent of our gross national product, a figure equal to wholesale trade. In 1990, consumer spending on the performing arts outpaced expenditure on either motion pictures or sports. Meanwhile, technology is tapping into the arts and incorporating them into ever more sophisticated and stimulating products and processes. Even now future integration of arts and technology is being shaped in and by our school systems, including several districts profiled here.

How, finally, do we make the case to other educators?

We must show, plainly and simply, that an arts education improves teaching and learning.

Educators say they want materials and activities that are "constructivist," that is, concrete and hands-on. They seek materials that are multi-modal, multicultural, appealing and challenging to the classroom's diverse range of learners. They look for activities that provide not just one means of assessment but multiple ways to track and evaluate a student's progress. They want materials that promote critical thinking. They look for activities that are interdisciplinary.

So what do we know from decades of research? We know that the materials, the activities, the answers that address all these needs are to be found in the arts. We know:

- that an arts education contributes significantly to improved critical thinking, problem posing, problem solving, and decision making;
- that, as with language and mathematics, the crux of an arts education involves the communication, manipulation, interpretation, and understanding of complex symbols;
- that developing fluency in artistic expression and understanding fosters higher-order thinking skills of analysis, synthesis, and evaluation;
- that the arts are multi-modal, addressing and fostering the multiple intelligences of students (spatial abilities, for example, develop through drawing and sculpture, mathematical-logical abilities through producing and listening to music, kinesthetic or physical abilities through dance, interpersonal skills through drama);
- that the arts develop a person's imagination and judgment, permitting each individual, in Maxine Greene's classic phrase, to create "as if" worlds, places where we see the world afresh.

I know a teacher who edits the school's creative arts magazine. She teachers her students that a story or poem needs to have what she calls "moment," making the reader pause and reflect on the world. An arts education is all about developing the capacity for "moment" – a seismic jolt that shakes up our consciousness, our old encrusted ways of seeing and doing things.

Research confirms what we always knew intuitively: The arts teach all of us – students and teachers alike – innovation, novelty, and creativity. We learn to be wondrous.

We know, of course, that arts education is not the magic pill that will simultaneously reform schools and boost student achievement. Systemic reform in the 1990s has taught us that improving education will mean paying attention to all parts of the educational system. But the arts are a basic part of any program of education and crucial to any program of reform. Again, arts education must be fundamental, not incidental.

What can you as a school leader do to support arts education – beyond making the case to key constituencies? Consider these steps:

- Join the board of the local arts council.
- Consider the arts background and cultural interests when hiring your next educator, whether you are looking for a music teacher, a math teacher, or a principal.
- Reach out to the local university or college to establish or strengthen a partnership that will enhance arts education.
- Invite local arts groups to give performances or demonstrations at your schools.
- Call a community forum on the arts to discuss recent research on the arts and learning.

Finally, take the time to familiarize yourself with the variety of programs and practices described in this report. While there are no surefire formulas for success, the vast multiplicity of ways to incorporate the arts into schooling makes it easy for every educator to promote the arts and, in so doing, promote high-quality education throughout our school systems.

HOW THE STUDY WAS CONDUCTED

All of the school districts considered for inclusion in this report and database were nominated by education, arts, and arts education organizations at the national, state, and local levels using a set of criteria developed by the project advisors and researchers.

More than 500 school districts were nominated and invited to submit documentation for further review. Some 300 districts responded. Schools, programs, and students in virtually all of these districts have been honored in recent years for their achievements in arts education. Reviewers, however, sought districts that over a number of years have been attempting to reach all students and all schools. Ultimately, the school districts included in this report were chosen because they met this standard and because they were willing and able to commit the time and energy to respond to interrogation by the project team during the two years of the study.

All districts in the study were asked to comment on the major strategies, strengths, and practices which they believe contribute to their ability to teach the arts (see "Participating School Districts – in General"). Eight of the districts were selected on the basis of demographic and geographical considerations for site visits by a team that included at least one researcher and one superintendent of schools. The purpose of the site visit was to probe and clarify through a series of questions and observations the factors that enable districts to sustain quality arts education system-wide. Phone interviews and document reviews were used to determine if these factors were at work in the districts not visited. As a result, the study reports on a general set of findings as well as specific strategies and best practices found in the districts. Descriptions of the districts in this written report are used to illustrate a major finding, crucial strategy, or outstanding practice. A complete list of districts nominated for inclusion in the study, including individuals to be contacted in each of the districts, are provided in the database accessible through the project's Web site.

efore the first interviews were conducted or sites visited, it was possible for the researchers to make a number of generalizations about school districts with strong arts education based upon the 500 district recommendations and the completed surveys and applications of the 300 respondents. Through data and description, the districts provided information about student performance, breadth and depth of arts education offerings, staffing, access, innovation, community involvement, resources, leadership, and use of guidelines such as local, state, or national standards.

Student Performance:

- Many of the districts have students who win local, state, and national awards, including Scholastic Art competitions, regional band competitions, Presidential Scholars in the Arts recognition.
- A few of the districts and their states assess student achievement in the arts.

Breadth:

- Most districts participating in the study offer visual art and music in most of their schools.
- Some districts offer theater in middle schools; many offer theater in high schools.
- A few districts offer dance separately from physical education.
- A growing number of districts are expanding, adding, or planning to develop arts and technology and/or school-to-work programs with computer graphics, design, MIDI music composition, video, film, animation, photography.
- Some districts mention special writing courses and activities above and beyond creative writing as part of an English course.

Depth:

- Most districts offer a range of sequential arts coursework in their high schools for the developing student.
- The stronger districts begin arts education in the early years; frequently, this is an area of emphasis for rebuilding.

Staffing:

- Most districts included in this report had a high percentage of full-time, certified arts education specialists.
- Districts usually have more specialists in music than in other disciplines.
- Stronger districts have specialists in the elementary schools.
- Medium-sized to large school systems with support for arts education usually have at least one district arts coordinator.
- Districts choosing to integrate the arts across the curriculum have a high percentage of classroom teachers using arts techniques.

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(NOTE: Districts overcoming great challenges often had a different staff profile.)

Access:

- This area is a challenge for districts.
- Some districts made special attempts at outreach to students with at-risk backgrounds and/or disabilities who are often underrepresented in the arts.
- The strongest districts make a commitment to providing a basic education in the arts to every child, usually in the elementary years.
- Districts perceive graduation requirements in the arts as helpful in increasing access and exposure in secondary schools.

Innovation:

- Urban and rural districts faced great challenges in offering strong arts education.
- Community collaborations were overwhelmingly cited as a way to overcome those challenges.

Community:

- Most districts work with the community to offer and enhance arts education through parent involvement, artists in the schools, and relationships with arts institutions, businesses, and universities.

Resources:

- Most districts have a district-level commitment to the arts through apportioned resources.
- Many districts are rebuilding after severe cuts to the arts 15 years ago.

Leadership:

- Many districts have school boards and superintendents who have won awards for leadership in arts education, such as the Kennedy Center/National School Board Association award.
- Some of the strongest districts have arts-supportive school leaders who have worked for the district for more than a decade.
- District arts coordinators often take a leading role.

Guidelines:

- Many districts working on educational reform use state and national standards in the arts to shape their arts education.
- Some districts work to overcome the effects of the "back-to-basics" standards movement that moved the arts to the background, if not out of the picture altogether.

WHO STUDIED THE SCHOOL DISTRICTS

Seven school superintendents and educators provided this study with their knowledge of school districts, administration, arts education, and specific programs across the nation; with their evaluation of applicants to this study and their time and expertise on site visits to the "case study" districts, and with their invaluable review and comment on the final draft of this report. At the request of the President's Committee and Arts Education Partnership, they also share on the report's Web site (www.pcah.gov) what they feel they personally learned from these school districts.

Dawn M. Ellis, *who served as senior project associate, President's Committee on the Arts and the Humanities and Arts Education Partnership,* graduated from Yale University and received her Ed.M. in Administration, Planning and Social Policy from Harvard University.

Mary Lee Fitzgerald, *senior fellow, New Jersey Institute for School Innovation,* received her Ph.D. from Rutgers University. Previously, she served as New Jersey state commissioner of education.

Nellie King, *superintendent of Lackawanna City Schools in New York,* received her certificate of advanced study in educational administration at Buffalo State University.

Lane Plugge, *superintendent of Grand Island (NE) Public Schools,* currently serves as president of the Nebraska Council of School Administration. He received his master's degree from the University of Nebraska at Omaha, and his Ph.D. from the University of Nebraska at Lincoln.

Warren Newman, *owner and private consultant for Livewire Arts,* spent three years as the director of the Arts in Education Program of the National Endowment for the Arts, prior to which he was superintendent of South Pasadena (CA) Schools. He received his Ed.D. from the University of Southern California.

Paul Williams, *superintendent of Beachwood (OH) City Schools,* received his Ph.D. from Michigan State University. Currently, he is the chairman of SMART Consortium, a math and science study initiative.

Brent Wilson, *professor and head of art education in the School of Visual Arts at the Pennsylvania State University,* holds a Ph.D. in art education from the Ohio State University, an MFA degree in painting and sculpture from Cranbrook Academy of Art (1958), and a bachelor of science degree in art and art education from Utah State University. His most recent book is *The Quiet Evolution: Changing the Face of Arts Education* (1997), published by the Getty Education Institute for the Arts.

THE STUDY'S FINDINGS

PURPOSE AND PROCESS

THE PURPOSE OF THIS STUDY IS TO IDENTIFY THE CONDITIONS AND PRACTICES THAT CREATE AND SUSTAIN DISTRICT-WIDE COMMITMENT TO ARTS EDUCATION FOR ALL STUDENTS.

WHY DISTRICT-WIDE?

Quality arts instruction can be found in schools throughout the United States. Often, however, these programs reach only segments of the student population. This study examines efforts in public school districts – urban, suburban, and rural – throughout the United States to make the arts an essential part of the general education of all students.

All of the districts discussed here have been recognized at the national, state, and/or local levels for the outstanding quality of specific aspects of their instructional programs in dance, music, theater, visual arts, or other art forms. There are lessons to be learned from each of them.

But what are the factors that make it possible for a district to reach the entire student population, to treat the arts as a subject comparable to math, science, or social studies? To probe this question in depth and to add to the information gathered from documents and phone interviews, researchers visited eight demographically and geographically different school districts.

A CENTRAL FINDING

A central finding emerges. School leaders repeatedly affirm:

THE SINGLE MOST CRITICAL FACTOR IN SUSTAINING ARTS EDUCATION IN THEIR SCHOOLS IS THE ACTIVE INVOLVEMENT OF INFLUENTIAL SEGMENTS OF THE COMMUNITY IN SHAPING AND IMPLEMENTING THE POLICIES AND PROGRAMS OF THE DISTRICT.

The real and metaphorical walls of the school district become "permeable." A kaleidoscope of small communities composed of individuals and groups from the broader community actively engage with one another in arts and arts education activities inside and outside of the schools. Their interactions deepen their appreciation for and understanding of the arts and strengthen their bonds. They form networks that actively promote the importance of arts education in the general education of all students and in the social, civic, and cultural lives of the broad community. Their influence creates a degree of consensus among the school board, the school superintendent, and major influential segments of the general community that the arts are an essential part of learning. They work to sustain that consensus using a repertoire of strategies, resources, and skills that can be seen in the case studies and profiles in this report.

THE LOCAL CONTEXT AND CRITICAL SUCCESS FACTORS

The specific characteristics of these networks and the consensus that is reached vary in response to local contexts. Vancouver, Washington, differs in specific detail from Miami, Florida, as will be seen in the case studies. And while a degree of consensus is the *sine qua non* if the arts are to be part of the education of all students, other factors must be in place to create and sustain the quality and scope of the district's arts education.

These factors can be stated generally, but the critical lessons again lie in the way they play out in concrete situations.

NOT ALL ARE PRESENT IN EVERY DISTRICT, BUT A SUFFICIENT NUMBER OF THE FOLLOWING FACTORS MUST BE AT WORK TO SUSTAIN ARTS EDUCATION IN THE SCHOOL SYSTEM.

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THE ARTS AND "MULTIPLE INTELLIGENCES"

Researchers for this study found that Dr. Howard Gardner's theory of "multiple intelligences" has deeply affected philosophies and programs in many school districts. One district (Vancouver, WA) rearranged its learning framework to reflect many ways of learning and to include the arts. Another (Redondo Beach, CA) created a technological laboratory which strives to include as many of the different intelligences in its teaching as possible. Superintendents and school board members referred to the Gardner research as a reason for supporting the arts in their schools. Again and again, the research team heard, "It's been shown, kids learn in different ways, so we need to be giving them the opportunity to do just that." The arts, this study's researchers observed, provide multiple ways for students to exercise intellect.

THE ARTS AND INTEGRATION OF INSTRUCTION

Researchers for this study noticed that teachers frequently are torn between two competing ways of organizing instruction.

One approach is to think of each school subject as a separate and distinct collection of knowledge best understood, studied, and learned by itself. Especially at the secondary level, the school day is organized with a specified time for mathematics, music, etc.

The second way to organize instruction is to assume that every school subject has connections to other school subjects and that the best way to learn is by encouraging students to actively examine those relationships. By providing students with large projects, themes, or problems, educators encourage them to apply complex pieces of knowledge, skills, and inquiry processes from several school subjects simultaneously.

How to Measure Commitment to ARTS EDUC

Support for arts education in school district budgets is obviously an essential factor if all students are to have access to learning in the arts. Districts included in this report were asked to quantify their annual spending for arts education as a percentage of the total budget or to provide other measures of financial support. They found it difficult to do so, as they would if asked to do the same for science, social studies, or other school subjects. Budgeting methods and strategies vary from school district to school district throughout the United States, but, generally, funding for arts and other subjects is encompassed within broader categories such as personnel, facilities, materials, and so on. The advent of site-based management further complicates the analysis as individual school buildings are often given discretion to construct their own budgets within general district spending.

Researchers for this report took another approach in assessing the financial commitment districts make to arts education. They looked for the evidence in numbers of personnel – coordinators and arts specialists in particular – in the appropriateness of the facilities for arts instruction, in professional development programs for faculty, and in the support for students and faculty to engage with the arts and cultural resources outside of the schools. Researchers also sought evidence that during periods of budget cutting the arts were treated comparably to other curricular areas. As would be expected, districts with strong arts education in their schools make these commitments consistently. Districts rebuilding their programs increase budgets strategically and often incrementally. On occasion, a major new investment – in a new school building or specialized program – is a catalyst for a general spending increase for all schools in the interest of fairness or because of a new level of support in the community.

In virtually every district with strong arts education, resources from the community or other sources supplement the regular district arts education budget in the form of grants, contributed services, equipment and supplies and the like. Personnel in these districts are entrepreneurial in their search for these supplemental funds and, in the strongest districts, treat that quest as a regular part of their professional responsibility. Fundamental support must come from the regular school district and school budget, but the strongest districts further enliven their programs with these supplemental funds.

CRITICAL SUCCESS FACTORS *for Achieving District-Wide Arts Education*

FACTOR: THE COMMUNITY

IN DISTRICTS WITH STRONG ARTS EDUCATION, THE COMMUNITY – BROADLY DEFINED AS PARENTS AND FAMILIES, ARTISTS, ARTS ORGANIZATIONS, BUSINESSES, LOCAL CIVIC AND CULTURAL LEADERS AND INSTITUTIONS – IS ACTIVELY ENGAGED IN THE ARTS POLITICS AND INSTRUCTIONAL PROGRAMS OF THE DISTRICT.

The community assists in the teaching and learning activities of the faculty and students, mobilizes and supports arts education through political activity, uses school facilities as community arts venues and provides venues for faculty and student works and performances.

Formal "partnerships" of school and community arts organizations providing arts education programs to students can be found in many of these districts, and the creation of those partnerships is a strategy a number of districts use. But the pattern of relationships in the strongest districts is more richly textured and involves a wide range of formal and informal interactions among school staff and the community. School administrators in these districts encourage or support an array of interactions described in the profiles, including:

- active parent and community involvement in school arts programs;
- interdisciplinary teams involving arts specialists in the development of curricula;
- arts faculty involvement in community arts events;
- artist residencies;
- student exhibitions and performances for community audiences.

FACTOR: THE SCHOOL BOARD

SCHOOL DISTRICTS WITH STRONG ARTS EDUCATION PROGRAMS GENERALLY HAVE BOARDS OF EDUCATION THAT PROVIDE A SUPPORTIVE POLICY FRAMEWORK AND ENVIRONMENT FOR THE ARTS.

Typically, one or more influential members of the board have had personal experiences or education that developed their knowledge and valuing of the arts and use this background to:

- adopt written policies that value the arts as equal to other school subjects;
- support the development of plans to strengthen arts education, then apportion resources in accordance with the plan;
- treat arts education equally with other subject areas when budget cuts are required;
- consider the artistic qualities of buildings and the needs of arts education programs during facility renovation and development.

FACTOR: THE SUPERINTENDENT

SUPERINTENDENTS WHO REGULARLY ARTICULATE A VISION FOR ARTS EDUCATION ARE CRITICALLY IMPORTANT TO ITS SUCCESSFUL IMPLEMENTATION AND STABILITY.

Superintendents interviewed for the study generally credit school staff, key board members, and/or influential community forces with assisting or convincing them to develop a vision for schooling that includes arts education. But the subsequent actions by the superintendent are vital to sustaining district-wide arts education.

Superintendents in these districts take such actions as:

- regularly articulating in writing, memos, and speeches the importance of the arts in achieving the goals of the school district;
- appointing highly effective district-wide arts coordinators;
- developing a shared understanding with their district arts coordinator(s) of the role of arts education and providing support for implementation;
- encouraging education staff to collaborate among disciplines to ensure district-wide initiatives apply to and include the arts;
- committing personal time to meeting with the arts education personnel of their district and to representatives from the arts and cultural organizations of the community.

FACTOR: CONTINUITY

THERE IS ENOUGH CONTINUITY IN THE SCHOOL AND COMMUNITY LEADERSHIP TO IMPLEMENT COMPREHENSIVE ARTS EDUCATION.

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Many districts examined in this study have board members, superintendents, and/or district arts coordinators who have served in their districts for a decade or more. Similarly, many building-level leaders have worked in the district or the same school for even longer periods. Stability in these formal leadership positions is important in pursuing a set of educational goals, while strong community traditions that embrace the arts are important factors in shaping a consensus supporting arts education.

School leaders told the researchers that consensus was a key to continuity. Superintendents and principals who enjoyed healthy relationships with the board and influential segments of the community had the freedom and time to pursue their educational visions. Demographic, political, or value shifts in the community produce board and leadership turnover, a major problem in sustaining arts education.

FACTOR: THE DISTRICT ARTS COORDINATOR

DISTRICT ARTS COORDINATORS FACILITATE PROGRAM IMPLEMENTATION THROUGHOUT A SCHOOL SYSTEM AND MAINTAIN AN ENVIRONMENT OF SUPPORT FOR ARTS EDUCATION.

School board members and superintendents repeatedly affirm the essential role of the district arts coordinator(s) in sustaining strong arts education programs and in keeping "the arts" part of a district's definition of education. Their first piece of advice to their colleagues in other districts is to hire an effective coordinator. They emphasized the care with which they searched for "the right person" – some tapping a recognized leader among the ranks of the arts teachers, others wooing an outstanding arts educator from another school district.

Smaller districts often lack resources for a full-time coordinator but add the responsibility to the workload of a district curriculum specialist or an arts educator at a school. While the approach has problems – overwork and lack of clarity among them – it is essential in these districts as well.

Effective coordinators play a number of crucial roles and provide several vital services:

- They are often the staff member most actively engaged with influential segments of the community that value the arts and are instrumental in nurturing and mobilizing community support for arts education.
- Board members credit arts coordinators with keeping "the arts on the table" during budget sessions.
- They negotiate between board and central office policies and school-level decision making, an increasingly critical role as districts move towards site-based management.
- They often participate with school-level leadership in the screening and hiring of teachers.
- Teachers in turn cite the role of district coordinator in facilitating communication among individual schools and in fostering the climate of support for arts education in the community and district.

FACTOR: A CADRE OF PRINCIPALS

SCHOOL PRINCIPALS WHO COLLECTIVELY SUPPORT THE POLICY OF ARTS EDUCATION FOR ALL STUDENTS OFTEN ARE INSTRUMENTAL IN THE POLICY'S SUCCESSFUL DISTRICT-WIDE IMPLEMENTATION.

The study reaffirms research on the role of the principal as the primary instructional leader at the individual school level. Principals create the expectations and climate in the school building, and their support for arts education is essential.

Many principals interviewed for the study spoke of early learning or involvement in the arts or of professional development opportunities that helped them to decide to support arts in their schools. Others were convinced by the effectiveness of arts education in addressing specific issues. For instance, principals looking to create a thematically focused or interdisciplinary approach in an elementary or middle school have found that art forms can play a central role because of their complex content and range of activities. Others have found that hard-to-reach students become actively engaged in the arts and, subsequently, in other aspects of the school.

Similarly, parent and family involvement in arts education enhances the overall environment for learning.

For a district as a whole to sustain the successful implementation of arts education for all of its students, a sufficient number of these building-level leaders must personally value the arts or be persuaded by other pragmatic considerations to make them an important aspect of the school. In view of the national trend to site-based management, this factor is critical. Recognizing this, district-level leaders in several of the districts studied include arts education in the professional development activities of school principals.

FACTOR: THE TEACHER AS ARTIST

EFFECTIVE TEACHERS OF THE ARTS ARE ALLOWED TO – INDEED ARE ENCOURAGED TO – CONTINUE TO LEARN AND GROW IN MASTERY OF THEIR ART FORM AS WELL AS IN THEIR TEACHING COMPETENCE.

The presence of arts specialists in a district's schools proved time and again to make the difference between successful comprehensive, sequential arts education and those programs in development. What the study found compelling is the vibrancy that teachers who practice their art bring to an already strong program.

Whatever their medium or métier, teachers who also pursue their artistic life repeatedly told researchers for this study that the value placed on the professional quality of their art by school administrators stimulates and refreshes their commitment both to their art and to teaching. Administrators, in turn, pointed out that the best teachers stay actively engaged in their art form through exhibitions and performances in district and community venues. In the strongest districts, this commitment to the teacher as artist is reflected in recruitment and hiring practices that include auditions and portfolio reviews to assess the applicant's competence in the art form. Experienced arts teachers in the district participate in these reviews.

FACTOR: PARENT/PUBLIC RELATIONS

SCHOOL LEADERS IN DISTRICTS WITH STRONG, SYSTEM-WIDE ARTS EDUCATION SEIZE OPPORTUNITIES TO MAKE THEIR PROGRAMS KNOWN THROUGHOUT THE COMMUNITY IN ORDER TO SECURE SUPPORT AND FUNDING FOR THEM.

In the districts profiled here, school leaders employ a variety of techniques to engage the total school community in arts activities that create a climate of support for arts education. Exhibition spaces and performance venues in the schools are made available to students, faculty, and community artists. Free tickets are provided to students, staff, and faculty for attendance at community arts events. One district provided free piano lessons to all district staff. Others create week-long festivals of the arts engaging the school and community organizations.

These activities are conceived as part of a general strategy to strengthen school-community ties in support of the district's general educational goals as well as the arts education budget and programs. Principals told researchers that parents who never come to school for parent-teacher conferences will come to see their child perform, creating opportunities for building relationships important to the school and district.

FACTOR: AN ELEMENTARY FOUNDATION

STRONG ARTS PROGRAMS IN THE ELEMENTARY SCHOOL YEARS ARE THE FOUNDATION FOR STRONG SYSTEM-WIDE PROGRAMS.

District leaders advise their colleagues to establish strong arts education in the elementary school years and to begin any rebuilding efforts at that level. They give several reasons for doing so. Elementary programs establish a foundation in the arts for all students, not just for those in specialized programs or those who choose an arts course of study in high school. Moreover, in some art forms such as instrumental music, a long period of time is needed for students to achieve even a basic level of proficiency. If such instruction is not begun in elementary grades, a district will not have quality programs at the secondary level.

The arts also have proved to be strong components in the adoption of an interdisciplinary curriculum by elementary schools. School leaders find, too, that beginning programs in the early years builds relationships with parents and community organizations important to sustaining their support for comprehensive arts education. These leaders advise their colleagues seeking to reestablish strong arts programs to begin with a major focus on the elementary years.

FACTOR: OPPORTUNITIES FOR HIGHER LEVELS OF ACHIEVEMENT

SCHOOL LEADERS IN THESE DISTRICTS PROVIDE SPECIALIZED ARTS PROGRAMS AS PART OF THEIR BROAD STRATEGY FOR SECURING AND SUSTAINING COMMUNITY SUPPORT FOR THE DISTRICT'S OVERALL EDUCATIONAL GOALS.

Districts examined in this study offered a wide range of specialized programs for students of the arts, including magnet schools, Advanced Placement programs, and summer and weekend programs. These programs create an environment of excellence that challenges teachers to continue to develop proficiency in their art forms and encourages students to aspire to professional levels of performance. Students studying the arts in these specialized programs expressed to interviewers their intense pride in and commitment to their work. They compete for and win recognition in arts competitions at the local, state, and national levels. Their achievements contribute to community enthusiasm for the arts and a belief in the excellence and quality of the district's educational system.

FACTOR: NATIONAL, STATE, AND OTHER OUTSIDE FORCES

MANY DISTRICTS IN THIS STUDY EMPLOY STATE OR NATIONAL POLICIES AND PROGRAMS TO ADVANCE ARTS EDUCATION.

Policies, mandates, and funding from the state or national levels will not of themselves forge the community/school consensus required for district-

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wide arts education. But committed leaders in districts examined in this study marshaled such forces to strengthen the consensus to support policies and programs in the schools. National and state standards for arts education, state education reform movements, federal funding for general school improvement or targeted programs or populations all were used to support and advance the arts education agenda in these districts. Similarly, support from private foundations has served to stimulate reform efforts in a number of the districts examined. System-wide implementation, however, required intense community involvement and consensus.

The case studies that follow in this report illustrate the specific ways in which consensus has been achieved and sustained in eight school districts. They also illustrate how these critical factors contribute to the conversion of consensus into programs and practices. The lessons from these districts offer practical guidance to school and community leaders in their parts of the country who are seeking ways to make arts education fundamental in their schools and communities.

✓ FACTOR: PLANNING

SCHOOL LEADERS IN THIS STUDY ADVISE THE ADOPTION OF A COMPREHENSIVE VISION AND PLAN FOR ARTS EDUCATION BUT RECOMMEND ITS INCREMENTAL IMPLEMENTATION.

Leaders at the district and building levels repeatedly told researchers that it was important to combine a compelling vision of the importance of arts education with a thoughtful implementation plan that showed how resources would be apportioned over time to reach all schools and students. The plan established confidence among arts teachers and building-level administrators that resources eventually would be available but that the increases in district-wide support must necessarily be incremental. Districts have developed a number of strategies for allocating new resources, many of them based on stimulating a "bottom up" request for arts education funding from school sites.

✓ FACTOR: CONTINUOUS IMPROVEMENT

SCHOOL DISTRICTS THAT SUCCEED IN ADVANCING ARTS EDUCATION PROMOTE REFLECTIVE PRACTICES AT ALL LEVELS OF THE SCHOOLS TO IMPROVE QUALITY.

While researchers found few districts using student assessments in the arts as part of a formal accountability system, the strongest districts actively encourage the use of arts assessment techniques for improving student, teacher, and administrative performance. A few districts, for example, use portfolio review for evaluations of principals and teachers as well as students. Others encourage teachers to set themselves a challenge within their art form that will be addressed and assessed throughout the year – composing new music for a choral group, for instance. What researchers observed in these districts was the disposition to reflect on and improve practice that is central to improving artistic achievement.

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Factors that have played roles in building a district's strong arts education are checked at the beginning of each district case study or profile.

Statistics provided by the school districts are 1997 figures.

Abbreviations and **numbers** appear as they are used by districts, e.g. CSD #25 (Community School District #25 in New York City), MSAD #40 (Maine School Administrative District #40), followed by locations.

Conclusion

Not every school district examined in this report exhibits these factors to the same degree. But the more intensively the factors occur, the stronger the presence of quality arts education in their schools. A level of agreement among formal and informal leadership in the community and school on the importance of arts education is essential. Implementing and sustaining that agreement requires a sufficient presence of the critical success factors to achieve a level of quality that keeps the consensus intact. The following profiles and case study reports show how this occurs in specific local contexts. The lessons of this report are best learned by analyzing these districts.

GAINING THE
ARTS
ADVANTAGE

SCHOOL DISTRICT CASE STUDIES AND PROFILES

Lessons From School Districts That Value ARTS EDUCATION

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THE STUDY'S AUTHORS

There are, literally, hundreds of writers of the case studies and profiles published – in print and on the World Wide Web – in this report. Leaders of national arts organizations, chairpersons of state arts councils, state school officers, community members wrote many an eloquent recommendation that found its way into the report text and context. Superintendents, coordinators, arts specialists, and board members provided articulate, detailed, focused, and sometimes passionate reports on arts education in their districts. The study's researchers, directors, project assistants, and editor also served as contributors. In those instances where it was clear which of two or more contributors wrote a particular report or passage, we have quoted that individual. In other cases, we quote directly from the "district report."

Therefore, while the case study sites were visited by researchers whose observations form the basis for the report, the profiles may reflect self-reporting. Further, the length of a profile or case study in no way reflects the importance of a district or the quality of its arts education programs. In some instances, the profile may simply reflect those features the district wanted to call to our attention.

All of the school systems recommended for this study which participated by providing a complete, written application detailing arts education in the district can be found in the printed report, on the Web site, or both. Printed case studies and profiles appear alphabetically. (For a state-by-state listing, see inside back cover.)

Those districts have provided contact information, which is available on the study's Web site, and welcome questions and comments from other school districts.

The President's Committee on the Arts and the Humanities and the Arts Education Partnership hope this study will serve as a catalyst for the sharing of strategies among school districts nationwide. Both organizations urge school board members, superintendents, principals, district arts coordinators, teachers, and leaders of arts, business, civic, and parent-teacher organizations to contact districts directly to learn more firsthand about developing and sustaining strong, high quality arts education district-wide.

THE STUDY'S WEB SITE: WWW.PCAH.GOV

Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education can be accessed at *www.pcah.gov* on the World Wide Web. All of the profiles and case studies included in this publication appear on the Web site. The Web site includes contact information for each district. In addition, contact information is provided for other districts recommended for inclusion in the study because of a specific aspect of their arts education.

Several other useful additional files are available on the Web site, such as a chart of demographic data on the school districts studied. The chart has city or county population statistics and ethnic minority percentages; per capita income, education, and unemployment figures; the rural, urban, or suburban nature of the school district; its location in the state and nearest large city, as well as categories of the area's primary businesses and industries.

On the Web site, district information may be accessed by factors studied as well as alphabetically by school district or by state.

FACTORS, STATISTICS, AND A FEW TERMS

The study's findings section details the major factors that enable a school district to provide arts education comprehensively throughout all of its schools. The factors highlighted above each district profile are those illuminated in the text.

Data for this study was reported by the districts. It was based upon 1997 information-gathering and checked with the districts for accuracy prior to publication. Names and circumstances may have changed.

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THREE WAYS THE ARTS IMPROVE SCHOOLS

1. The Arts Improve the School Climate.

Schools organized around the arts look, sound, and feel different. All in all, the climate is different. The schools the researchers visited were attractive, warm, welcoming, and visually exciting.

2. The Arts' Comprehensive Tasks Challenge Students.

Arts students, with the help of their teachers, undertake big projects. They produce a play, present a concert or dance recital, create an Advanced Placement theme-based portfolio, mount exhibitions. In doing so, students master an enormous number of artistic skills, direct a myriad of aesthetic and expressive qualities toward given ends, and symbolize human behaviors and emotions in a great variety of ways. In artistic creation, means and ends are continually interrelated. Each small element is connected to the creation of a complex but coherent whole work.

Students willingly discipline themselves and undertake rigorous practice and rehearsal sessions. They learn physical boundaries and, in the process, learn to see the boundaries in a world that, to many teenagers, appears to be without them. Students also learn to ration their time. They carry the discipline required in arts making to the discipline of study.

3. The Arts Turn Schools Into Communities.

Wherever the research teams went in arts-based schools, they were greeted by smiles. Students, teachers, administrators said, "We are like a family." "We support one another." "This is our place." The occupants of arts-centered schools see themselves as members of communities – communities that they have a role in creating and sustaining. They are able to capitalize on the fact that the arts encourage students and faculty members to work together, to create things together, to perform together, to display the results of their efforts together. Teachers are continually modeling their skills, revealing their interpretations, insights, and judgments to the younger members of these arts communities.

The arts transform learning and schools.

Among the terms used in the profiles and case study are these:

- **Arts enrollment** is the number of students enrolled in arts course(s) annually.
- **Arts magnet schools:** Some schools discussed in this study have special arts focuses. Designated as arts magnets, many of these schools were organized during the 1970s to attract students from across school neighborhood boundaries (Miami, FL; Milwaukee, WI). In recent years, however, new arts magnet schools have been developed, not to balance ethnic and economic diversity across a school system, but to take advantage of the unique contributions that the arts make to students' education (Greenville, SC; Vancouver, WA). Arts magnet schools exist at all three levels: elementary, middle, and high school. Some arts magnets are highly selective, admitting only those students who successfully audition or present outstanding portfolios. Other arts magnets admit students on a first-come, first-admitted basis or on the basis of interest.
- **Artist residency programs:** Many, if not all, of the districts studied had residency programs, but in general these programs were designed to enrich basic K-12 arts education. School officials agree that arts residency programs cannot replace balanced, comprehensive, sequential arts education taught by certified arts specialists.
- **Arts specialists** are teachers hired specifically to teach a particular art discipline. (In those cases in which a teacher teaches two subjects, the arts discipline is the primary subject of instruction.)
- **Discipline-Based Arts Education (DBAE):** Educators who take the DBAE approach, developed by the Getty Education Institute for the Arts, integrate content from the four disciplines that contribute to the creation, understanding, and appreciation of art:
  - making art (art production);
  - responding to and making judgments about the properties and qualities that exist in visual forms (art criticism);
  - acquiring knowledge about the contributions artists and art make to culture and society (art history); and
  - understanding the nature, meaning, and value of art (aesthetics).

  – From Getty Education Institute for the Arts
- **District arts education budget** includes salary, materials, resources, space, travel spent annually on arts education. It does not include capital expenditures unless otherwise noted. (See "How to Measure Commitment to Arts Education" in the preceding section.)
- `Infusion` *of the arts into the curriculum...*
- `Integration` *of the arts into/across/through/throughout the curriculum...*
- `Interdisciplinary` *approach to arts education...*

The phrases above are currently in use nationwide to describe approaches to curriculum and the teaching of the arts. "Infusion" (as in "arts-infused" curriculum) is used less often today than it was in the early 1990s. The term still communicates the "pouring of the arts into" a basic curriculum where the presence of the arts might have been missing altogether. "Integration" conveys the creation of a "whole" curriculum by the bringing together of several subjects and disciplines. The degree to which the arts and other curricular areas such as mathematics, science, or social studies are brought together and "integrated" usually can be ascertained from the context of each profile or case study. "Interdisciplinary" in relation to arts education is used primarily to describe either cooperation between arts teachers of different genres, such as music and visual art, or cooperation between teachers of different curricular areas, such as music and mathematics. Again, context is key.

SCHOOL DISTRICT CASE STUDIES

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A Case Study:

CSD #25 (QUEENS, NY)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√

Statistics

Schools (Total): 31
Students (Total): 23,946
Per Pupil: $4,000
Arts Teachers (Total): 91

THE LOCAL CONTEXT

Community School District #25 (CSD #25) in Queens, New York, serves some 24,000 children in grades pre-kindergarten through grade 12 from a multicultural community. Its students come from all over the world, representing more than 100 countries and speaking 95 languages. District #25 is a highly challenged school district. At the same time, it is hugely blessed with the artistic wealth of New York City. It benefits not merely from opportunities for students' "exposure" to the arts, but from the direct involvement of world-class artists in the district's classrooms. Dancers, musicians, actors, visual artists from City Center, Young Audiences, Studio-in-a-School, Carnegie Hall, the Alvin Ailey Dance Theater Foundation, the Isamu Noguchi Garden Museum, the Asia Society, the Paul Taylor Dance Company, the Museum of Modern Art, the Marquis Studios, TheatreMoves, Columbia University, the Brooklyn Conservatory of Music and more play active roles in teaching and learning in this school district.

With such a wealth of resources available to the community, it may come as a surprise for some to learn that until 1991, like most of New York City, the district's elementary schools had no music program and many of its model arts partnership programs were nonexistent. The flowering of the arts in CSD #25, not to mention the second highest reading and mathematics standardized test scores for a district in the New York City public school system, can be credited to an involved community, a forward-looking school board, and the leadership of a remarkable community superintendent, Dr. Arthur Greenberg.

THE SUPERINTENDENT: TAKING THE COMMUNITY'S CUE

An education leader who believes that the arts are direct links to the physical, intellectual, and social development of children, Dr. Arthur Greenberg interviewed for the position of superintendent in 1990. He indicated to the Board of Education that the first thing he would do was to visit all the schools and ask community members what they wanted to make their children's education stronger. Board members laughed about hiring him on the spot, giving him six months to hit the road and report his findings. After his time in the field and talks with parents (many of whom repeated the same refrain: "This is New York City, cultural Mecca of the world. Where are the arts?"), Greenberg returned to the school board and identified those areas of the curriculum that needed bolstering.

High on his list were the "expressive arts": visual art, dance, drama, and music. The superintendent's resulting "Areas of Emphasis" became the vision for the development of all CSD #25 curriculum initiatives, including the expressive arts.

That vision has become reality through a number of initiatives which, taken together, make for a strong infrastructure to support and to advance teaching and learning in and through the arts. The initiatives include:

- the systematic restoration of the district's elementary school music program (lost in budget cuts in the early 1990s), including a sequential program that supports early childhood teachers' use of music in the classroom, recorder instruction for all third graders, and the opportunity for fourth through sixth graders to learn to play string or band instruments;
- the inclusion of community-based volunteers and the creation of a network of highly qualified artist mentors/partners who work with elementary teachers and students on short- and long-term projects in visual arts, music, dance, and drama;
- ongoing professional development for arts specialists and classroom teachers, including CSD #25's Direct Service to Children/Professional Development for Teachers model as well as teachers' individualized plans;
- a team approach to all curriculum initiatives, including the Expressive Arts Program, to ensure that arts activities are integrated across curriculum areas authentically;
- the consistent work on the part of the directors of funded programs and expressive arts to work collaboratively to seek competitive funding for the district to provide innovative arts programs (see sidebar "Finding Funding").

A COORDINATOR'S PIVOTAL ROLE

One of the first moves Greenberg made toward implementing the community's "bring back the arts" consensus was hiring Dr. Sharon Dunn, the district's first arts coordinator in a decade and a half and now special assistant to the chancellor for the entire New York City school system. Under Dunn's leadership and later under her successor team of Arlene Jordan and Pat Lieberman, the district concentrated not only on hiring specialists but also on bringing the value of arts education back to the schools.

To do this, they encouraged "integration" of the arts into the curriculum. They also elected to make a modest start: Dunn created a small pool of money and concentrated on the schools most interested in having arts education (approximately one-third of the district's schools). As interest among District #25 educators has increased, with more classroom teachers voting to add arts specialists to their schools' "teacher cluster," the district arts program and its pool of funds and grants have grown as well.

Superintendent Greenberg's philosophy likens the approach to Tom Sawyer and his fence: Limit initial par-

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CSD #25: FINDING FUNDING

It would be understandable if a student of arts education were to point to the renaissance of the arts in New York City as the cause of CSD #25's recent successes. Indeed, funds received by CSD #25 through the Center for Arts Education (Annenberg III) and Project ARTS initiatives to restore and expand arts education in all schools have been very welcome and well-used: constructing, for example, studios at the performing arts junior high school.

However, like communities all across the country, CSD #25 has been supporting the arts through local funding for the past six or seven years. The district has sought and received competitive funding to supplement its operating budget from such organizations and programs as the National Endowment for the Arts, Federal Title VII Grants, New York State Council on the Arts, New York Foundation for the Arts, New York State Education Department Improving School Services, and Comprehensive Educational Plan Grants. The community of Flushing, New York, has exhibited major support for the arts, making its facilities available for special district arts events throughout the year. In addition, the arts budget has been augmented by arts partners who chose to provide services to CSD #25 through grants that they had won, recognizing that the district had made an extraordinary commitment to arts education.

The annual budget for the district is now more than $95 million. The allocation for arts education in the 1997-98 school year was approximately $4.7 million, or 5 percent.

ticipation to only those most interested, let others watch the fun, and they'll line up for the chance to paint the fence (bring the arts into their classrooms). In practice, it hasn't been quite so easy for Community School District #25 to rebuild the arts in its schools. For one thing, the district has site-based leadership: Principals have choices, such as whether, how, and how much arts education to offer. For another, integration of the arts into curricula for other disciplines presents a challenge to educators seeking to maintain a high quality of arts education district-wide.

In fact, the researchers for this study who spent several days in the district did find variations in the quality and rigor of arts education. But the district is addressing these inconsistencies through professional development of teachers and also by strengthening the arts specialist programs. Additionally, the district has provided direct assistance to principals who have requested help to "bring back" the arts. District #25's aim is to strengthen the value of the arts throughout the district and give all administrators and educators the means to provide high-quality arts education to all their students.

ARTISTS AND TEACHERS TEAM UP

Because New York is rich in cultural partners, Community School District #25 has been able to develop an intensive professional development program in which artists team with teachers in short- and/or long-term relationships (sometimes multi-year). Artists work with teachers to develop lessons appropriate to the students' curricula, based on the New York State standards, then coach the teacher in techniques of their particular discipline. They team-teach classes, giving each other feedback. Over time, the teachers learn to incorporate certain artistic skills. The artists learn more about classroom management and curricula, and, in some cases, start taking education courses to gain teacher certification.

CSD #25 is also tapping the talents of New York's institutions of higher learning such as St. John's University and Columbia University. Three elementary schools, for example, are partnering with Columbia arts educators, researchers, and program developers to find ways to incorporate media arts into the traditional arts education curriculum. ●

Lessons for New York City's Superintendents

"The Arts for Literacy" was the theme of the Fordham University-New York City Superintendent Network's Forum held on one of the days the study's research team visited. Dr. Arthur Greenberg, then superintendent of Community School District #25, is the current chair of the group. Greenberg has a reputation throughout the boroughs for his support of arts education, as does his former arts supervisor, Dr. Sharon Dunn. (Both have since been recruited by Chancellor Rudy Crew for the central administration. Greenberg, whose CSD #25 successor is Michelle Fratti, is now serving as Supervising Superintendent for Executive and New Program Development.)

"You have got to believe in the arts yourself first," Greenberg told his colleagues. "You can't expect your staff to make reform, to bring back the arts, if you won't take the lead."

Greenberg recounted his early work in District #25, espousing what he calls his Theory of Sloppy Change: Begin with schools and personnel committed to the arts and strengthen their programs first.

Columbia University's Dr. Maxine Greene also challenged the superintendents, urging them to clarify their philosophy of arts education, consider its specific application in each of their unique districts, and determine what skills he or she needs to implement it.

Through small group discussions, the superintendents tackled the questions of personal philosophy and planning.

They agreed that each needed to:

- **develop a personal definition of "arts" for their district;**
- **decide their view on "art for art's sake" and state their commitment;**
- **determine the utility of the arts for work, citizenship, other public values;**
- **set out a belief system: why the arts count;**
- **show the connections: to community, among disciplines.**

And they agreed on key elements of a formal plan:

- **state a vision and mission, write goals and objectives;**
- **actively communicate with school and community;**
- **lay out a realistic timeline;**
- **commit resources to implementation, including:**
  - **staffing and materials,**
  - **professional development for arts specialists and others so the arts are integrated,**
  - **assessment and evaluation procedures to gauge effectiveness.**

A Case Study:

GREENVILLE COUNTY (SC)

Factors

The Community√
The School Board√
The Superintendent√
Continuity in Leadership√
District Arts Coordinator(s)√
A Cadre of Principals√
Teachers Who Practice Their Art√
Parent/Public Relations√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Planning√

Statistics

Schools (Total): 92
Students (Total): 58,000
Per Pupil: $6,578
Arts Teachers (Total): 206

THE LOCAL CONTEXT

The School District of Greenville County is the largest in South Carolina and one of the largest in the Southeast, serving 58,000 students, 28 percent of them African-American and 72 percent white. One-fifth of the children receive free or reduced lunch. Within its 800 square miles, it encompasses 92 urban, suburban, and rural schools, including cluster arts magnet programs and elementary and middle school arts academies. Its arts program at the elementary level employs 48 teams of full-time certified teachers in art, music, and physical education (dance). The district has four after-school orchestras, the only daily strings chamber music program at the high school level in the United States, and an after-school program for gifted and talented elementary and middle school students which engages nearly 500 students for 100 minutes twice a week in the visual arts, drama, dance, and strings instruction. In addition, there is a two-week summer program that serves 250 elementary students and 150 middle school students on a first-come, first-admitted basis.

GREENVILLE: EVERYTHING GOING FOR ARTS EDUCATION

To the arts educator or school system administrator regarding it from afar, the School District of Greenville might appear to have everything going for it. Indeed, nearly every factor that this study has found to contribute to the building and sustaining of strong system-wide arts education can be found at work in Greenville:

- **a community that supports the arts**...including parents who always pitch in with materials, muscle, or matching funds for grants or special projects; artists who participate in residencies and conduct professional development workshops for teachers on every imaginable art form; arts organizations that work with students in the schools and in their own theaters and rehearsal halls, and businesses such as General Electric, which provides foundation grants for needy children to attend performances; Fluor Daniel, which makes possible programs at the Fine Arts Center (see sidebar), and the American Federal Bank, which underwrites the Arts Teacher of the Year Award;
- **a school board**, twice recognized for excellence by the Kennedy Center and National School Boards Association, which voted approval of two new select schools for the arts at the elementary and middle school level, and, within the past two years, has created 58 new positions in the arts to meet the district's needs;
- **a former superintendent**, Dr. Thomas E. Kerns, who envisioned a balanced curriculum that included the arts in Greenville – a vision that continues to be supported today by the district's current superintendent, Dr. Rudolph Gordon;
- **continuity** of support for arts education that goes back to the 1960s when the district employed music and art consultants to ensure quality programs in every school and continuity of arts education delivery by excellent art teachers who kept the delivery of arts education consistent throughout periods of district-level leadership change;
- **a cadre of principals** who have stayed in the district for decades and encouraged school environments – schools alive with murals of rolling South Carolina hills, dense forests, rollicking sea waves – in which the arts and children thrive;
- **district arts coordinators** who have succeeded in making the teachers and students, curricula and class schedules, instruments and art materials, community and administration, band rooms and budgets for an extraordinarily rich set of arts education offerings come together into a cohesive district-wide program;
- **teachers who practice their art**, including some, like former classroom teacher Deborah Rose, who so loved practicing her art outside the school that she moved to teaching art full-time (see sidebar);
- **attention to parent/public relations**, reinforcing the bond between community and school district in the most effective ways possible – by sharing student art in all its myriad forms with the community through festivals, art shows, poetry readings at a local cafe, performances of the jazz guitar ensemble, the string quartets, the gospel choir, the dance company, the theater productions, the superintendent's holiday greeting cards, and by communicating with parents and public the students', teachers' and districts' successes;
- **an elementary foundation**, with mandatory instruction for every student (K-5) in art, music, and physical education (dance), followed by a sixth-grade requirement for each student to elect either visual arts or music (strings, band, or choral); in some schools, it is possible to take drama and, at the elementary arts academy, to take daily dance classes;
- **opportunities for higher levels of achievement in the arts**, including the twice-weekly, after-school gifted and talented program A.R.M.E.S. (Arts Reaching Middle and Elementary Schools) attended by more than 500 elementary and middle school students in visual art, strings, dance, and drama; Advanced Placement courses in drawing and studio art, music theory and art history; two arts academies – Stone (elementary) and League (middle) – and the Fine Arts Center (secondary);
- **national, state forces**, including the National Standards for Arts Education, the South Carolina Visual and Performing Arts Framework, and, overall, a state structure that has been unusually supportive of arts education (see "ABC Project" sidebar);
- **planning**, including five-year plans created by the school board since 1970 – long before "strategic planning" became *de rigueur* for school districts.

FINANCIAL REALITIES

And yet, even in Greenville, the arts have not been – are not now – immune from the financial woes or changes in leadership that affect the health of arts education elsewhere in the nation.

Financial realities first hit home in Greenville in the late 1980s and early 1990s. In 1989, the School

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District of Greenville County had just received another major tribute, the state's highest arts education honor, the Elizabeth O'Neill Verner Award. But in 1991, due to a serious revenue shortfall, the music and arts consultant positions were eliminated; the following year the district lost the fifth-grade strings program.

Then, in 1995, the school board and then-superintendent Patrick Timothy Jenny reinstated these positions, and, with two new consultants, the commitment to high-level arts education was reemphasized. Under the leadership of Dr. Rudolph Gordon, the 1997-98 school year and the current year has seen the employment of seven new related arts teams (comprised of art, music, and physical education teachers) to assist the 41 elementary-level teams in place in order to provide 30 minutes of arts education to the all-day, five-year-old kindergartens. More teams will be added for the 60-plus kindergartens coming online.

One Fine Arts Center

Greenville's pride and joy is its Fine Arts Center (FAC), the school district's hub for intense study in the arts. It was launched 27 years ago by South Carolina arts legend Virginia Ulrich – community member, activist, teacher, principal, and, today, the powerhouse behind the future Governor's School for the Arts, which will bring top arts students to Greenville from all over the state.

The Fine Arts Center's focus is and will continue to be the School District of Greenville County, providing opportunities in the fine and performing arts to those students in the district most interested and qualified. Here more than 260 diverse students can expand their horizons beyond music, art, drama to dance, photography, and creative writing. Fine Arts Center students spend half the day at their home-base schools, the other half at the center pursuing pre-professional studies, often with a particular concentration, under the guidance of highly accomplished artist-teachers. According to student David Blackwood, one highlight is the Center's teaching faculty who "allow you to shape your projects and facilitate rather than dictate or demonstrate."

The researchers for this study first met Blackwood when they visited the center and found him working independently on his two-dimensional portfolio. Later they discovered that he also had a stunning ability to work in three dimensions crafting metal – and that his talents had been highlighted in *glass on metal: The Enamelist's Magazine.* There was one more thing: Like so many arts students, the researchers learned, he performed well in other areas – and had just scored "perfect 800s" on the SATs.

The elementary arts teams, along with art, music, drama, and dance teachers at the middle and high school levels, elect "lead teachers" who represent them in policy and curriculum discussions. The leads and the after-school choral, orchestra, band, and drama teachers recently were awarded salary supplements to recompense them for the extra hours they spend each day providing extra training to students.

FILLING IN GREENVILLE'S GAPS

Still, even in Greenville, most teachers continue to see needs and fill them, often without thought of recompense. And even in Greenville, it is essential to find and deploy resources where they are lacking.

Parents help, either as volunteers or through their direct donations or in the more formal manner of Parent Teacher Associations. Business Education Partnerships provide dollars, equipment, and supplies. The Alliance for Quality Education – a local granting agency whose interest is supplementing the budgets of public schools with funds for innovative teachers and programs – distributes more than $50,000 each year to schools and to teachers, some of which is for arts programs.

Southern Bell teacher grants aid arts teachers, along with those in other disciplines; the Metropolitan Arts Council makes awards to teachers and to schools, and the South Carolina Arts Commission, through its Artist Education Initiative, has an enormous impact on the face of public education.

Service clubs, particularly Rotary Clubs, underwrite three community projects that, over their long histories, have become community fixtures: "The Singing Christmas Tree," "Spring Sing", and "A Night of Music." It is through their efforts that some students get their first experience performing for an audience in the highly regarded arts complex in downtown Greenville, the Peace Center for the Performing Arts.

The district emphasizes the need for schools to develop business partners who can help the school by providing volunteers for specific programs, technology in the form of donated used copiers and computers, even direct donations. One of the most successful direct grant partnerships is the one between the Fine Arts Center and the world's largest construction company, Fluor Daniel. For several years, the company has underwritten a major portion of the match monies required for one of the largest individual school artist-in-residence grants in South Carolina.

A World History Tour Via Integrated Curricula

In less than 50 minutes of classtime, Riverside High School art teacher Pat Gills and his students gave this study's research team a lesson in world religion and history through the lens of architecture and art history. After brief introductions in the classroom, the class traipsed outside, visitors in tow, to the Western and Eastern Empires. There, laid out to scale on the school's playing fields, were the students' architectural re-creations of the ancient world's great buildings. Proudly presenting their replicas in historical context, the students traveled from site to site, telling their visitors how the followers of Judaism, Islam, and Christianity had constructed buildings for their separate religions which, over centuries, became focal points for conflict and resolution.

CHANGES IN EDUCATIONAL FOCUS

Even in Greenville, there can be periods of transition. The district has experienced several in recent years: transitions from superintendents Kerns to Jenny to Gordon. In addition, the school board has acquired more conservative members and its focus has shifted towards "back to basics." So school board members such as Margaret Griffin Burch and Ann Sutherlin who together have spent more than two decades on the school board, can find themselves once again "making the case" for the arts in education at the district level.

Parents and arts educators also find themselves making the case at the school level today. Since the district moved to site-based decision making and the state passed "accountability" legislation, principals are evaluated on the test scores of their students. But the arts – seen as difficult to "measure" – are not tested. Some Greenville principals privately expressed concern to this study's researchers that, despite their support of the arts, the fact is that student performance in the arts does not put their jobs at risk but it does in math.

Other principals said that the arts help them in so many areas – early learning, student engagement, parental involvement – that keeping the arts strong is worth the investment and will pay off in the long run. Superintendent Gordon felt enlightened principals with a vision for total education would find ways to include the arts. Long-time arts teachers deduce that since the arts are not part of the principal accountability system, they run a real risk of alienation for the first time in decades.

The Arts in Basic Curriculum (ABC) Project

A statewide collaborative initiative begun in 1987, the Arts in Basic Curriculum (ABC) Project aims to ensure that every child in South Carolina, from pre-school through college levels, has access to a quality, comprehensive education in the arts, including dance, drama, music, visual arts and creative writing. Cooperatively directing the ABC Project are the South Carolina Arts Commission, the South Carolina Department of Education, and the College of Visual and Performing Arts at Winthrop University. The project's statewide steering committee of more than 80 leaders of schools and school districts, colleges and universities, artists, educators, arts organizations, government, and business meets three times each year to recommend and review initiatives.

The project sponsors a model sites program that provides grant funds for the development of innovative arts programs. Its "blueprint" for arts education, completed in 1988 with funds from the National Endowment for the Arts (NEA), provides a forum for the development of strategic arts initiatives and serves as the foundation for a broad advocacy coalition for arts education reform in South Carolina. The ABC blueprint also outlines a curriculum to be taught by qualified arts teachers and reinforced by other subject area teachers, administrators, professional artists, arts organizations, and community resources. The ABC Project Office serves as clearinghouse for Arts Education in South Carolina. The ABC Project, 105 McLaurin Hall, Winthrop University, Rock Hill, SC 29733, (800) 277-0036. The ABC Project Web site, from which the above description is drawn, is <http://www.winthrop.edu/vpa/default.htm>

POLITICAL REALITIES

Even in Greenville, administrators must take political realities into account. Sometimes it is a matter of focus or emphasis. When principal Edward Holliday, for example, set about transforming a neighborhood elementary school into an arts-focused school, he encountered some community resistance. Working with the district leadership, he was able to build the school around a broader, more inclusive definition of the arts as they relate to communications. The resulting Stone Academy of Communication Arts has since earned kudos from "conservative" and "liberal" community members alike. In 1997 the South Carolina Arts Commission designated it as an official Arts in the Basic Curriculum site.

Similarly, Dr. Roy Fluhrer, who directs the successful 27-year-old arts-magnet high school, the Fine Arts Center, finds himself revisiting the mission of the school and looking at new ways to make it a resource for the district's other schools. Whether grounded in reality or perception, a recurring issue associated with special schools is the drain of talent. The challenge before Fluhrer is to unify the vision of a high school for students specializing in the arts to that of a specialized facility that serves the arts education needs of other schools as well.

Even in Greenville, the future of the arts in education is a little fragile in the face of competition for more funding for "academics." The challenge arts education leaders in Greenville see as the district enters the 21st century will be to maintain funding for the arts at levels commensurate with its importance to student development. Fluhrer summed up, "You can do it, but you still have to work to make it flourish."

AT THE HEART OF THE ARTS IN GREENVILLE:

TEAMS OF ARTS TEACHERS

Arts educators in Greenville function as teams, so the researchers for this study often met with teachers in pairs and found them quite knowledgeable about one another's work. Veteran visual art teacher Deborah Rose and her colleague, music specialist Andrea Stephens, embody this collaborative spirit. When the researchers first visited Taylors Elementary School and met Rose, her hands full of clay, she talked with great enthusiasm about her career as a classroom teacher who had discovered she loved art so much that she moved to teaching it full time. Stephens spoke with equal passion about the newness, excitement, and challenges of her first year of teaching music. These colleagues share a bond that goes beyond discipline. Rose has given the benefit of her teaching experience to Stephens, who talked about classroom management and teaching ideas she learned from the senior teacher.

Both credited Taylors Elementary principal Mary Woods, who has been at the school almost two decades, for their productive environment. Woods is a highly focused, effective educator. Awards dot her office wall. She is clearly an institution in both the school and the community at large. In part because of her support, both music and art enjoy large, well-equipped spaces in which the students seemed at home, whether learning to pinch pots or dance to Japanese music.

Whether Greenville principals will continue to give such strong support to arts specialists remains to be seen given South Carolina's new accountability act which measures principals' performance by test scores in other areas of the curriculum.

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A Case Study:

Las Cruces (NM)

Factors

The Community√
The School Board√
The Superintendent√
Continuity in Leadership√
A Cadre of Principals√
Parent/Public Relations√
Opportunities for Higher Levels of Achievement√

Statistics

Schools (Total): 32
Students (Total): 22,454
Per Pupil: $3,624
Arts Teachers (Total): 65

The Local Context

The second largest city in the State of New Mexico, Las Cruces lies northwest of El Paso, Texas. In this place many cultures that have shaped this part of the country meet, perhaps most exuberantly in the schools of Dona Ana County.

Outside, above the doorway of the Las Cruces Public Schools administration building, which is housed in a renovated department store, a tiled mosaic of the district logo, designed by a young student, announces to visitors that the arts are at home here. Inside, the gateway to the district offices shines with the latest secondary students' art exhibit. The permanent student art collection can be found just around the corner. The vitality and vibrancy of the building make it hard to imagine this as a school district in which the arts had no place 15 years ago. In the words of school board member Mary Tucker, "We had nothing."

The lesson of Las Cruces is one of a community taking stock and rebuilding with the arts at the heart of learning, from kindergarten up.

An Arts Council as Agent of Change

When the people of Las Cruces look to identify the key agent of change for arts education in their community, they point to the Dona Ana Arts Council. Despite band parents' and arts students' out-of-pocket contributions to music and visual arts activities, the school district had no plans to restore the arts until the arts council organized parents in support of arts education. The school board began to listen when a larger, stronger parents' group delivered a clearer, louder message: that the school district should take on – and build upon – the arts education responsibilities the parents had assumed.

As one board member said, "The parents' support helped us decide to put a high priority on rebuilding the arts program here."

Once that decision was made in 1983, the district began conducting an in-depth assessment of Las Cruces' curriculum and enrollment, goals and objectives, and the school board took to a hard look at the elementary and secondary music program. That assessment and ongoing community support eventually led to passage of a $1 million bond issue to upgrade, refurbish, and supply new instruments to the music program. In this period, the board also brought Jesse Gonzales on board as superintendent to continue to increase district support to the arts, step by step:

- **A Point Person for the Arts**

The next critical step was Gonzales's hiring of John Schutz, a 25-year veteran band leader, as district coordinator for visual and performing arts. First a part-time coordinator, then full-time, Schutz became the district's "point person" for the arts. "He's the voice that reminds us about the arts and lets us know how we're doing in the rebuilding process," says a board member.

Schutz, in turn, reached out to arts educators to help them plan for growth. He made visual arts a priority since music was his specialty – a move that the district's visual arts educators noted and appreciated. He built value into the visual arts by requiring principals to bid for the expanding programs by indicating how much space, matched time and money their schools would supply. Meanwhile, state education reform measures mandated that the only local expenditures allowed in the district were to be for capital or material needs. So the community's passage of the $1 million bond to help refurbish music equipment represented a major demonstration of community support and a large commitment of resources.

- **The School's Portfolio: A Principal's Measure of Support**

Since then, the commitment of key school leaders has also become stronger. Las Cruces principals, in particular, have been important to the rebuilding of arts education. While visiting Las Cruces, the study's researchers/reporters had the opportunity to sit in on the secondary principals' regular Thursday morning meeting led by Superintendent Gonzales.

After moving through issues as varied as uniforms, school choice, and busing – extremely important in this growing rural area of New Mexico – Gonzales encouraged the principals to form ad hoc groups to achieve consensus on the issues. He concluded the meeting by reminding them that he was coming around to meet with each one to review and discuss his or her portfolio. "Take me through it – what you've achieved for the kids, what's important," the superintendent said. Each principal keeps a portfolio of accomplishments for the school, for the students. In turn, each elementary arts educator keeps a portfolio to share with his/her principal and other school leaders.

- **The Teacher's Portfolio: Evidence of Success in Arts Education**

It was no surprise, therefore, that each elementary visual arts educator with whom the study team met whipped out his/her teacher portfolio without prompting. Teacher Bonnie Hosie flipped through a sampling of a year's worth of student work, explaining the curriculum she and other teachers had developed.

"Here we study the color wheel, and here they work with mixing color two ways - once in pencil, next in fingerpaint. I can remember when one student looked up to me and held up his paint-covered hands and said, 'Orange! Red and yellow make orange!' He looked back down at them and never forgot. Weeks later, he would still look at his hands to remember color mixing." From skill exploration to the unit on the seasons, Hosie could show exactly what she had taught and what students had learned in her classes.

- **The Students' Portfolios: Pictures of Pride in Their Work**

The students keep portfolios, too. As Las Cruces rebuilds the arts in the early years, students select and maintain portfolios demonstrating their learning in the visual arts through the years. These portfolios sit near the front of the classroom, a position of honor. Students and teachers alike use them to show, gauge, and grow. At Vista Middle School, students in the sixth through eighth grades develop portfolios as part of their "Right of Passage Experience." Music and art and other subjects are included.

Block Scheduling in Las Cruces: No Roadblock to Arts Learning

"Band parents" like Doug and Jan Brown have long been the backbone of music programs nationwide. Their son Jeremy, a high school senior at Las Cruces' Mayfield High School, and his parents talked about his commitment to music over dinner with the researchers during their visit.

Without a lot of fanfare, over the years Jeremy had quietly become the trombone mainstay of his school band, and, when it came time to plan his schedule for senior year, he told his parents he wanted to include music as one of his areas of concentration.

Doug Brown was worried that, with the new block scheduling at Mayfield, college-bound Jeremy's academic performance would suffer if he spent too much time in the arts. "One-fourth of my son's education was going to be spent in band. That was hard to swallow at first. Then, as I saw what playing did for him – he's a quiet kid, but he really shines in band – I saw how he learned and grew. I became a believer."

Jeremy's parents' willingness to accommodate his music studies was matched by Mayfield High's willingness to adapt as well. The entire Las Cruces district is moving towards block scheduling. Mayfield began restructuring in 1995-96 as it moved to a full block schedule with a four-period day throughout the week. Traditional two-semester classes are offered in one semester. Students take fewer courses. For Mayfield, the key to this transition has been flexibility. In order for Jeremy to continue to pursue band and Advanced Placement coursework, Mayfield guidance counselors developed an independent AP English course so he could attend band. This adaptation impressed the Browns, who felt that Jeremy would not have to choose "arts" or "academics." He could do both.

Las Cruces uses block scheduling in different forms, including 4x4 with a 6-period Monday and the above 5x4. Arts educators mentioned their concerns about the changes. Among them is a possible reduction in enrollment in arts courses given that students will take fewer courses on these schedules. Professional development and a risk-free year of experimentation have helped the transition in Mayfield. The students interviewed preferred block scheduling: "Less stress, less homework." "More time to learn; you're not bouncing around so quickly." Ruth Bird, one of the visual arts teachers at Mayfield, appreciated the extra time to work and develop ideas with students.

Eighth graders schedule an appointment to present their work before three of their peers and their teachers. Parents and grandparents often attend. The students then answer questions, much like an oral dissertation defense, to demonstrate their knowledge of the material covered. "It's an emotional experience. It helps them with the realization that middle school is over – and see what they have learned!" says principal Olivia Ogas.

• Presentations to the School Board: Keeping the Arts in Mind

Every board meeting begins with a student performance. The board meeting that the researchers attended was packed with presenting district administrators, parents of performing students, and other community members. Led by an award-winning elementary music teacher, Laurie Norman, a class marched in to the library and began to sing and dance. The teacher conducted and coaxed as Orff instruments accompanied young voices. For the finale, large tires and bottles, wrapping paper and paper bags started rattling and shaking during a difficult counterpoint piece about recycling.

John Schutz explained that the performances help keep the arts on the table as board members – former educators, a business leader, a former legislator – make decisions that affect education. Schutz, for example, has begun exploring ways to expand dance in the Las Cruces schools by engaging the community. As schools dabble with groups like Ballet Folklorico, he can remind board members of the successes of the Las Cruces High School Mariachi Band, which linked arts education to community culture.

One important way the board supports the arts is to keep the arts in mind during discussions about remodeling or new construction. "When it's time to build a new building," said a member, "that's the time to remember the arts. I'm the one who remembers to ask, 'What about the music sound system? What about the music space?' In a rapidly growing district, the commitment of space makes all the difference in the years to come."

• Continuity in Las Cruces

Las Cruces has the benefit of a stable board and a superintendent who enjoys the board's support and, therefore, remains in his eleventh year. But Las Cruces still faces challenges of resources and expansion. The visual arts program at the elementary level continues to grow slowly, but it may begin facing funding competition from incoming technology initiatives. Theater appears to be less valued in the community, and the expense of meeting ADA (Americans with Disabilities Act) requirements for accessibility to stages has affected Las Cruces' decision not to invest heavily in raised proscenium performance spaces. Lack of a large enough performing space limits the district and the community.

Despite any drawbacks or concerns, however, the atmosphere from community to school leaders, superintendent to district coordinator, parent to student, new teacher to veteran is one of arts growth and strengthening. Las Cruces is moving forward to reform education and including the arts at the heart of their children's learning.

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A Case Study:

Miami - Dade County, FL

Factors

The Community
The School Board
The Superintendent
Continuity in Leadership
District Arts Coordinator(s)
A Cadre of Principals
Teachers Who Practice Their Art
An Elementary Foundation
Opportunities for Higher Levels of Achievement
National, State, Other Outside Forces

Statistics

Schools (Total) 328
Students (Total) 341,000
Per Pupil $5,137
Arts Teachers (Total) 1,200

The Local Context

Miami-Dade County is not only the fourth largest school system in the country – with more than 340,000 students and nearly 18,000 teachers – but it is also one of the nation's most diverse. The district's students come from 155 different countries and speak 150 different languages, which adds language barriers to the hurdles of poverty and other urban ills constantly facing Miami schools leadership.

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THE SCHOOL BOARD'S COMMITMENT

The arts, officially embraced by the school board in the early 1990s, have become critical components of the district's strategy to manage and benefit from its diversity. As 35-year-board member G. Holmes Braddock told this study's visiting researchers, "As a board, we decided that we needed to make a statement about the arts – that they were as basic as any other subject."

That policy, still in place and supported by superintendent Roger C. Cuevas nearly a decade later, reflects the community's politically demonstrated desire to make the arts part of learning in Miami-Dade County. It was a grassroots swell from the arts community, which elected arts advocate Betsy H. Kaplan to the board, that led in part to the board's commitment to the arts.

An avid arts supporter over decades in the classroom, community, and politics, Kaplan serves as a walking, talking, voting reminder of the commitment the board made and continues to keep by its actions. Arts education, for example, has not been compromised to help pull up the slack elsewhere in the curriculum. Even when some district schools and their language arts programs were deemed "deficient" by the State of Florida Board of Education, the School Board chose not to cut art, music, and physical education in favor of language arts. Instead, the Miami-Dade County board opted to extend the school day by one hour in those schools to allow for the additional hour of language arts. Board members also advocate the arts statewide by their participation in a multitude of arts-related conferences and organizations. Kaplan has served for more than 10 years on the Florida Alliance for Arts Education/Arts for a Complete Education board, which makes recommendations to the Florida Department of Education.

But as many a school district has discovered, the only certainty is change. Miami-Dade County's board of education grew from seven members to nine members in the last elections, changing from at-large to single-member district representation. As a result, the board's dynamics have begun to change. That fact – as well as a relatively recent change of superintendent – presents the board's current challenge: learning how to work together to develop and strengthen consensus of policy direction as Miami-Dade County Public Schools move into a new millennium.

Meanwhile, translating the board's vision into a system-wide way of teaching and learning in and through the arts has been and continues to be the work of a large, committed network that includes the superintendent, school principals, district arts supervisors, teachers, parents, and civic groups. In searching for clues to how a school district builds and sustains strong arts education, the researchers for this report met with and observed many participants in that vital network.

THE MANY LESSONS OF LILIA GARCIA AND THE DIVISION OF LIFE SKILLS

If Betsy Kaplan has served as the community's arts beacon on the school board, the lightning rod in the operating system of arts learning is Lilia Garcia, director of the Division of Life Skills, which houses the visual and performing arts programs, along with physical education, for the entire district.

Some 20 years ago, Garcia helped to organize arts teachers into a powerful lobby that gained the support of key school board members, business leaders, local arts organizations, and parents. "We became a force to be reckoned with," said Garcia. Today Garcia is a force to be recognized – the linchpin for district-wide arts learning for all students at all levels in all schools, taught by full-time certified arts specialists. Under her leadership, the Division of Life Skills has an explicit policy of relating to "the implementation of a series of reading, writing, and mathematics learning strategies that are integrated with the arts curriculums and which focuses on supporting the [school] District initiative of raising performance standards." It seems to matter little in which curriculum area the district undertakes an initiative. Lilia Garcia and her staff of arts supervisors will ask the question, How do the arts fit into this new program?

Miami-Dade's "Sketchbook/Journal" projects, which take place in a number of schools around the district, exemplify the initiatives that integrate the arts and other school subjects. In this case, it is the visual and language arts. The Sketchbook/Journal's goal includes the enhancement of children's "ability to express themselves clearly and creatively" to provide "a way for students to travel from where they are at the beginning of the book to a better place at the end." Visual and verbal imagery interact as students

A Page at a Time

While visiting Biscayne Gardens Elementary School in Miami, researchers for this study had the pleasure of meeting two sixth-grade students who showed them a compelling large-format book they and their classmates had made the year before.

The book, entitled *A Page at a Time*, grew out of an instructional unit with the theme "Conflict and Resolution" that had been planned cooperatively by social studies, language arts, and visual arts teachers.

Students from five elementary schools in the district visited the Wolfsonian Museum, which specializes in the decorative and propaganda arts, in Miami Beach. There students viewed artworks related to the First and Second World War and, in the museum's library, perused book, many of them rare and beautiful, that chronicled in words and images the conflicts of this century.

Back at school, the Biscayne Gardens elementary students fashioned a cover of stitched fabric that evoked both chaos and calm. Inside, students painted canvas pages with vivid shapes and lines that echoed the chaos and calm of the book's cover. At the center of each page, they mounted a photographic portrait of a student. Each portrait, however, was printed on transparent acetate, which made it possible to see fragments of student handwriting on the sheets beneath the photographs. The sheets were filled with stories and historical accounts of how students' family members and other acquaintances had experienced conflict in their lives and how they had resolved it. The students had conducted the interviews and written the chronicles of family struggles and triumphs.

The Wolfsonian directors and curators so appreciated this book and those made by the students in the other participating schools that they purchased them for the museum's permanent collection.

draw pictures that retell stories, which they then rewrite. They draw pictures that show a sequence of events and then write about the sequence. They draw pictures that show customs shared by different cultures, and they share ideas about those customs with classmates. By transferring ideas from one symbol system to another, and sometimes to another and another, students become involved in several school subjects simultaneously, and often the arts provide the catalyst for the translation of knowledge from realm to realm.

Garcia's team of arts supervisors also puts a lively public face on the district's arts commitment. They are out in the community – in the schools, at local arts events – presenting student artwork, arranging performances, promoting the district's arts activities with well-honed skills and polished materials. They practice teamwork. Within the first hour and a half of the researchers' visit, the Miami-Dade County arts supervisors scheduled parades, ordered buses, promoted their new curriculum, planned professional development activities, reorganized their visitors' schedules and transportation, then walked them to the ArtWorks Gallery at the Omni Mall to watch the jurying of student artwork for the national Scholastic Art Awards.

The Omni Mall is one of many businesses partnering with the school district in a multitude of well-attended district-wide music festivals, dance and choreography adjudication and showcases, student exhibitions, theater arts showcases, evenings of one-act plays. These showcases are, admittedly, good public relations for the school district and the businesses, but they also provide another opportunity – the opportunity for the community to assess the work of students, teachers, and arts supervisors.

Three Miami-Dade County arts supervisors on hand at the Omni Mall articulated the importance of arts educators' participation in their art form as well as in education. Ray Azcuy, district visual arts supervisor, explained that he and his colleagues William Chiodo and Marie Mennes, as well as the music and theater arts supervisors, are assessed on their performance and knowledge of their arts discipline. Robert T. Davis, currently the only music supervisor, shared a bit about his self-selected professional development portfolio for the district: Part of his montage was to write and compose a book of new holiday pieces and make them available to the district's music staff.

Dr. Robert D. Strickland, theater arts supervisor, is an activist and presence in the Miami theater community. Like Strickland, Miami-Dade County's 1,200 district arts teachers actively participate in their disciplines. While visiting the district, this report's researchers spent one evening attending a professional production of *Goodby, My Friduchita*, a play written by district drama educator Delores Sendler.

If Miami-Dade's teachers, students, and community benefit from so many opportunities to participate in a lively and creative environment, they also reap the rewards of opportunities that, while somewhat less public, are no less important to arts education in the district. One such high-impact program brings together students, teachers, and the rich resources of the area's museums. Every week, 27 elementary arts educators spend at least one day in one of 16 art museums and galleries around Miami. These "museum educators" facilitate deep relationships with their adopted collection for their own students and for other students who visit. While at the museums, the teachers develop museum-connected study guides and other educational materials that are used in the schools before and after museum visits. The curriculum materials are shared with teachers and students throughout the district. The visual arts teachers/museum educators lead tours for the 26,000 students who makes visits to these institutions each year.

When the teachers return to their schools for the rest of the week, they bring the depth of knowledge of the collection back with them. Museum staff told this study's researchers how their own docents learn from these educators. The educators spoke about a tremendous opportunity for professional growth. The students talked in detailed, intellectual ways about the collections, their interest in art, and their relationships with artwork and the institutions. Each year student artworks created following museum visits are exhibited in the Wolfsonian Museum. (See sidebar.)

The Principals' Difference

With many award-winning schools on the site visit list, the report's researchers anticipated strong principals. They found them in schools that offered a wide range of learning formats – "regular" to arts-focused – for a student population of every ethnicity.

Principal Frederick A. Morley of Charles R. Drew Elementary School in Miami's "Liberty City" cordoned off the drug wars and the prostitution down the street by creating a school of excellence. Walk in and you find school uniforms and the arts living in harmony as young, mostly African-American (91 percent) children are busy exploring paints and clay, photography, dance, and drama. In Morley's view, the arts keep kids engaged, involved, off the streets, and in "the right stuff."

Miami Beach Senior High School's principal, Dr. William Rénuart, also believes the arts engage youngsters in learning. A man of colorful speech, Rénuart did not mince words with visitors as he shared the CD of a student playing and singing a Beatles tune. "You know," he said, " this student, who made this CD – he couldn't even speak English or read it. He used to give me no end of trouble. Then he got involved in this music, and he starts this band, and that's it, he shapes up....You listened? You can't even tell the difference in his language; you would never know [he had had such problems]."

As Rénuart sees it, the arts keep kids in schools. "If they don't come to school, you can't teach them. So I'm going to have arts in my school." His high school is a "regular" school with students who recently immigrated from Columbia, Nicaragua, Cuba, and the Bahamas. The school has a Saturday program, which helps keep a web of support in place for the kids. The arts are an important part of the Saturday program, which is showing initial success in reducing dropout rates of young people likely to leave school before finishing. The school is also working to connect learning to "real life" by employing the arts: The "ARTEC" program brings film and technology together for at-risk students. It gives back through student projects that serve the community.

Equal Access and Higher Levels of Opportunity

Miami-Dade County Public School district is continuously working to keep the solid base of opportunity offered by "regular" schools in balance

continued on next page

with the choice of a higher level of opportunity in "specialized" schools. The arts have been key to that balancing act. As Dr. Solomon Stinson, school board chair, affirmed, "The arts have been an integral partner in the development of every curriculum initiative and education practice produced at each school site and district-wide."

In Miami's "regular" schools, every child learns art and music, receiving 60 minutes of art and 90 minutes of music every week. Many children also learn theater and dance. The report's researchers encountered enthusiastic educators who set the tone for learning inside their rooms – drama teachers encouraging reading aloud (and writing in silence), art teachers bridging elementary lessons with museum collections. They also met a few who were not engaging their students. But by and large, the research team found a solid base of opportunity for the students, even in middle school, where the "wheel" structure – six to nine weeks of lessons in a particular area – poses challenges.

The "specialized" schools – the schools of choice – offer a higher level of opportunity. These hubs provide the best of arts training to the students who can compete and be admitted on talent, as demonstrated in audition and portfolio.

PAVAC, the Performing and Visual Arts Center, is a school of choice within Miami Northwestern Senior High, a school that serves a primarily African-American urban community where barbed wire and cement barriers are part of the neighborhood landscape. But open the doors of PAVAC, and visitors find students focused on music. In one rehearsal space, a teacher admonished students – all trying to get into the swing of jazz – for not tuning up first: "If this were the gig, and you weren't tuned, you would lose the gig."

The Design and Architecture Senior High School can be found in Miami's fashion and design district. Here one can sense the creativity and pick up students' sense of humor, too: "The Phantoms"– the school's nonexistent sports team rendered in a large mural – guard the door. Outfits of feathers, leather, lace, and cloth adorn the windows. Design and Architecture students cut and paste, engineer and design their way to portfolios and skills that make them ready to compete in the applied arts worlds waiting for them in Miami, New York, Los Angeles. This study's researchers met one parent who pulled her child out of a private school to attend this public school of choice.

The New World School of the Arts is another unusual institution, offering both high school and state university collegiate programs with the highest level of pre-professional training, constant exposure to outside artists, and great expectations for achievement. Students here – including 40 high school students who met with report researchers – speak of purpose and discipline, of the teachers who care, and a place to be themselves and pursue their goals. They speak of hard work and of summer plans which will help them continue to learn more – from performing opportunities to working on a portfolio. And, they say, the school cares for them: When one student had no money for dance shoes, teachers and the school found a way. Regrets? "That the day is not longer!" one student exclaimed. "That we do not have dorms here, since I travel an hour and a half to get here each day."

Schools of choice raise issues of equity. The Miami-Dade magnet program, which is intertwined with the Life Skills program, certainly is the place where arts shine the brightest. But what the researchers found in Miami as well as in Milwaukee and other districts with strong magnet programs is that the arts help create an environment for learning no matter the focus of the magnet school. In other words, a science and technology magnet school that incorporates the arts will have a more vital environment for learning.

While Miami's 16 special arts schools/programs reach only 4,900 students – a small percentage of the 340,000 student population – they reach them well. The question for the district leader is how to expand upon the resources of the choice schools. How does a school district continue to raise the level of all the other schools, so they, too, experience excellence in the arts and in learning? Miami does not have easy answers. Instead, it works hard to ensure that the baseline -- the least a child will get -- is a strong arts education. Many a school district in America would be proud to do just that.

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A Case Study:

MILWAUKEE (WI)

Factors

The Community√
The Superintendent√
Continuity in Leadership√
A Cadre of Principals√
National, State, Other Outside Forces√

Statistics

Schools (Total): 154
Students (Total): 107,043
Per Pupil: $7,768
Arts Teachers (Total): 473

THE LOCAL CONTEXT

For more than 150 years, Milwaukee Public Schools have demonstrated a strong commitment to the arts in education. Indeed, innovative arts education is a trademark of MPS education. Not only does each school have budget line items for the arts programs, but the community, parents, the school board, and partnerships round out the resources that MPS creatively utilizes to provide model arts programming throughout Milwaukee's schools.

Largely as an outcome of Milwaukee's efforts to achieve ethnic balance of students across the district, the MPS system today is shaped by the diversity of its schools. By designing magnet and special focus schools, the district has tried to entice students to travel from their neighborhoods to other parts of the city to enroll in special programs.

ONE SCHOOL'S MISSION STATEMENT

Tippecanoe, a K-5 arts and humanities school, for example, provides the district's students and parents with this description of its special character: "Our nationally recognized program presents pupils with experiences in music, art, literature, philosophy, and language from multicultural and historical perspectives. The arts and humanities are closely tied with the sciences to produce citizens who are able to function in a highly technological society. School-to-Work activities give pupils opportunities to connect the arts, humanities, and sciences with every day experiences which will allow them to make a variety of post-secondary choices."

CONTINUITY AND CHOICE: STRIKING A BALANCE FOR ARTS EDUCATION

The Milwaukee Public Schools district has had considerable success with its efforts. Today, 26 of MPS's 114 elementary schools are "citywide": Students from anywhere in the district may attend them. Eleven schools with middle school-aged students are "citywide," and 12 are "regular." Of the 21 schools with high school students, nine are "regular," and 12 are "citywide." Whether "regular" or "citywide," each school must provide the community with its philosophy of education, mission statement (see sidebar), organization, and instructional approach.

For the arts, Milwaukee students may self-select their school, choosing among an arts elementary school, two arts middle schools, one arts high school, as well as an enormous array of

Matters of Choice in Milwaukee: Three Schools of Art

How is Milwaukee's vast array of educational choices and specialized programs reconciled with the general expectation that all students should receive a balanced education in (1) the sciences and mathematics; (2) the language arts; (3) visual arts and performing arts; (4) the humanities and social studies; (5) vocational options; and (6) physical education?

By making every school special and by giving the arts an important place in many of its schools, Milwaukee provides a model for other districts where there is a wish to offer students a choice of quality educational programs.

It is important to point out that the great diversity of school organizational plans and programs are not imposed from the top down but just the reverse. However, because the district has such a history of central office leadership in the arts, the innovative schools include the arts as a matter of course. This practice has served to institutionalize the arts despite numerous changes, including changes in district leadership.

Three schools of art provide three different models of choice:

Elm Creative Arts Elementary School

Twenty-one years ago, before Elm Elementary School became Milwaukee's Creative Arts Elementary School, its students' achievement test scores placed the children in the district's lowest 10 percent. After one year as an arts magnet school, although 50 percent of the neighborhood's students remained in the school, the students' achievement test scores placed them in the district's upper 10 percent.

Surely there were many factors that contributed to the first year's dramatic rise in test scores: an influx of new students whose parents wished them to receive a special type of education, enthusiastic teachers and administrators specially selected to work in the school, a curriculum that integrated the arts with each school subject, and active cooperative learning.

Parents, teachers, school administrators, arts supervisors, and students explain student achievement at Elm by pointing to these factors:

- The arts make schools engaging places for children.
- Teaching and learning are fun.
- Reading, calculating, and other "academics" are not so onerous when they are done in the context of the arts (for example, students learn to compute through dance).
- The arts schools are kinetically engaging.
- They are places where learning is valued.

They also are places where the arts can flourish simply because they have facilities for dance, theater, and other art forms. In addition, teachers and administrators in the arts-focused schools emphasize the importance of a dedicated staff and a high level of parent participation in planning school missions and programs.

Achievement test scores are very high in Milwaukee's four arts-focused schools. These scores and other data and information, however, have not been used to determine what it is about the arts that facilitates students' learning and changes their attitudes toward school. In many cases the data already exist; they await analysis in Milwaukee and in other cities where students have the option to attend arts schools.

A.E. Burdick's Traditional Educational Program

A. E. Burdick is a neighborhood K-8 school that, according to its description, offers a "traditional educational program." Descriptions notwithstanding, education at Burdick is far from traditional. The school places special emphasis on music, computer technology, and multimedia education. The music program creates an atmosphere of innovation and excitement that pervades the school. The two full-time music teachers and part-time instrumental teachers have created a music program in which every student plays a musical instrument. In the words of one teacher, "Every kid expects to play an instrument." Actually, every student plays several instruments, sings, and more. They are all composers and conductors.

The students and teachers have created an orchestra's worth of "instruments"– an amazing collection of plastic bottles and buckets, tubes, pans, pieces of wood, metal percussion objects that hang from a wire extending the width of the music room, all sorts of things that create sounds when blown into, stroked, or beaten upon. As a succession of student composers mounted the "podium" to conduct their compositions, other students informed the researchers, "Sure, we could recognize each kid's style, even if we couldn't see who was conducting." Students are also able to improvise seemingly endless compositions without the aid of a conductor.

Not all the instruments created in the school are "low-tech." When funds were unavailable to purchase a drum synthesizer, one of the music teachers and his students constructed one.

The music teachers wrote proposals and received grants for computers on which students both compose and perform their compositions. The school has also received grants to underwrite the acquisition of digital photographic equipment so that students can create a multimedia yearbook that incorporates sound and includes students' own compositions and performances, photographic images, video clips, images and information from the Internet, produced and issued to students in either CD-ROM or video formats.

Creating a multimedia yearbook is an enormously complex task that requires students to acquire skills and competencies relating to a variety of computer programs. The task also requires them to make thousands of design decisions relating to the relationships among graphic designs and sounds, video clips, still images, and musical compositions. By the time the yearbook students complete eighth grade they know just about everything necessary to live productively within the digital age.

Throughout the year students work with musicians in residence – composers and performers. The music program fills the entire school. In the words of one of the music teachers, "We wanted to incorporate music into all areas of the curriculum. We are a school family." Because of music, Burdick is a happy family and a joyous place.

Milwaukee School of Languages

Milwaukee School of Languages for students in grades 6 through 8 "offers continuing language immersion in French, German and Spanish (with a beginning elective in Japanese) for students from elementary programs or with sufficient language proficiency. Math, language arts, and social studies are taught in the second language in grades 6-8."

In actuality, the arts – literature, music, visual arts, and theater – provide the content for large segments of the School of Language curriculum. The reason is simple: The study of a language comes to life though the culture of its country of origin. And what reveals culture? The arts.

The school's language teachers in each subject matter area are able to rely upon a vast collection of visual and music resources developed to support the music and art curricula. (The district spends literally millions of dollars on arts resource materials on a regular cycle – the last being purchased in 1993. These reproductions, recordings, books, and other resource materials are placed in each school – just like textbooks.) More importantly, the language school's visual arts teachers serve as resources for their colleagues, suggesting the artworks that provided the specific subject matter for each language teacher's individual curriculum.

continued on next page

special programs that include the arts as an important component. Different schools – regular as well as specialized schools – also offer a variety of curricular emphases, instructional approaches, and organizational structures.

No matter which kind of school this study's researchers visited in Milwaukee, they found the arts strong and hard at work. In many respects, the MPS district seemed to bring to life the second goal of the National Standards for Arts Education, K-12 Teaching and Learning Goals: "Students will participate and gain knowledge in all of the arts (visual arts, dance, theater, literature, music), developing personal vehicles for self expression reinforced in an integrated curriculum."

While Milwaukee principals, teachers, and parents in each school have been given enormous latitude to develop the kinds of schools they desire, at the same time the district administrators and curriculum specialists, through their work in curriculum and assessment, send strong signals that all schools, regardless of their particular specializations, are expected to present balanced programs that include the arts.

Milwaukee can be seen as a self-renewing system. During the past few years, with a rapid turnover in superintendents, administrative support for the arts has varied somewhat. Regardless of the level of support, the arts curriculum specialists continued to work with individual schools. Some of the schools with exemplary arts programs continued to flourish in times when central support was weaker. These schools continued to innovate and have provided exemplary models for other schools to follow.

In other words, the authority that resides both within schools and within central administration, although sometimes fluctuating between these two poles, insures that arts leadership and innovation remain within the Milwaukee Public Schools system and keeps the arts relatively strong throughout the entire system.

Collaborative Leadership

MPS provides an excellent example of the advantages that come when leadership responsibilities are shared among individual schools and central district office administrators and curriculum specialists. In Milwaukee, this pattern of collaborative leadership pervades virtually every dimension of education and, in large measure, accounts for the strength of the district's arts programs.

Another important contributing factor in sustaining strong arts education programs is, of course, the commitment of the superintendent. Today, Superintendent Alan S. Brown supports and articulates a vision for "one of the outstanding urban arts education programs in the world." To that end, he is working to achieve "quality arts instruction for all children in the district which includes high standards and effective assessment" and "expansion of the highly successful arts-centered schools and programs."

Coordinating More with Less

In Milwaukee, visual arts and music curriculum supervisors have been and continue to be leaders nationally as well as in the state and district. In recent years, however, budget reductions have left their mark on Milwaukee. Like many other school districts around the country, MPS has reduced the size of its central office arts supervisory staff.

In the early 1980s, the central office art supervisory staff was large, with one art curriculum specialist, one art supervisor, and, at different times, anywhere from four to six supervising teachers of art who also worked from the district office. Now there are just two curriculum specialists – one for art, the other for music – in the central office, while a second art specialist works in the Division of Curriculum and Instruction on programs relating to the arts and special education. The resources of one art and one music supervisor are stretched thinly as they work to serve the needs of hundreds of visual arts and music teachers.

Adding Arts Specialists

Milwaukee visual arts teachers report that they missed the close contact, opportunities for professional development, and instructional support they used to receive from the cadre of art supervisors. However, while losing arts coordinators, the district was gaining art and music specialists in the elementary schools. Once a few elementary schools began to add special arts teachers to their staffs, the arts cur-

ASSESSMENT AND THE ARTS

Milwaukee is experimenting with a district-wide assessment program involving authentic/performance-based tasks. In the arts portion of the assessment initiative, the National Standards for Arts Education have provided some evidence. Nevertheless, Milwaukee arts teachers are working in new territory. With the assistance of assessment consultants, district teachers developed three comprehensive arts assessment tasks – one for fifth grade, one for middle school, and one for high school students. The three tasks were designed to assess students' strengths and weaknesses relating to the development, communication, or expression of an idea through the use of artistic skills and imagination.

Fifth-grade students are asked to use a variety of art forms to create a television commercial and incorporate the design of a logo. The task assesses students' ability to use the arts to sell a product. Middle school students are asked to produce a work, in an art form of their choice, that conveys the idea "This Is My School." The task for high school students is creating a self-portrait that expresses "Who I Am." They are permitted to develop their self-portraits through one or more of the arts – visual arts, dance/movement, theater/acting, creative writing, or music. Through comprehensive assessment exercises, students are to demonstrate:

(1) their preference for a particular art form or combination of art forms,

(2) the degree to which they have mastered the skills, techniques, and processes associated with the form(s), and (3) how imaginatively they can use the form to express an idea.

The program's launch was not without problems. By the spring of 1994, the teachers who had worked on the development of the exercises had conducted pilot tests of the assessment tasks in their own classrooms. The following spring, meetings were held to prepare teachers to administer the tasks. The arts tasks were administered by teachers on an optional basis in the spring of 1996 and again in the spring of 1997. (Teachers of mathematics, writing, and science were required to administer assessment tasks in these areas.) Although arts teachers were not required to administer the assessment tasks, in the fifth grade approximately 35,000 students completed the task.

Issues pertaining to the scoring of students' responses and how the findings might be analyzed and presented to the public are still being developed. Indeed, it is an enormous initiative for which there are few, if any, models to follow. Nevertheless, the approach represents important advances, permitting students to respond to a task employing a preferred art form or forms, and the task itself simultaneously assesses many of the National Standards for Arts Education.

MILWAUKEE'S ACE PROGRAM

Arts in Community Education – ACE – is a comprehensive education partnership between the Milwaukee Symphony Orchestra and 25 private and parochial schools in eight school districts, including Milwaukee Public Schools. ACE brings learning through music into the classroom every day, aiming to advance each child's overall learning and development.

ACE pursues that goal through a series of culturally diverse arts experiences that are integrated throughout the curriculum beginning in kindergarten and continuing through each grade level. These experiences are structured around a coordinating theme for each grade. For example, kindergartners learn about the "Family of Music" (composer, conductor, performer, audience) – a theme which emphasizes social development and the relationships found within all types of "families." Third and fourth graders develop cultural awareness, sensitivity, and pride by exploring cultural heritages and cross-influences found in communities worldwide (third grade) and in Wisconsin (fourth grade). Fifth graders become "Ace Inventors" and explore interdependence in artistic and scientific processes and problem solving.

Supporting each theme, MSO provides an interdisciplinary curriculum, three or four in-school ensemble workshops per grade, an evening family concert at each school, a specially designed concert by the full orchestra for each grade level (parents invited), teacher in-services and summer curriculum planning workshops, and a parent newsletter. An ambitious assessment component annually documents ACE's progress and effectiveness in achieving interdisciplinary and critical thinking, problem solving, self-esteem, self-confidence, motivation, cooperation, listening, communication, and creativity.

At the middle school level, ACE's emphasis broadens to encompass three areas:

- integrating the arts across the school curriculum, bridging students' learning in academic subjects and the arts;
- supporting schools' music and arts curricula through close contact with MSO musicians and other outstanding professional artists;
- addressing school-to-work issues through broad access to MSO and other arts industry resources and personnel.

At the sixth-grade level, a team of two MSO musicians are designated to work with arts and academic faculty throughout the school year. As partners, they plan and implement all program components, including ACE curriculum, artist visits, parent involvement, and assessment.

In 1998-99, 50 specially prepared ensembles and individual artists are making 400 presentations in ACE schools. MSO musicians, conductor, and chorus comprise 22 of them. Another 28 involve community "cultural partners," such as the American Indian Center, Ballet Wisconsin, Chance , Dancecircus, Discovery World Museum, and more.

Now in its ninth year, Arts in Community Education is funded by grants from the National Endowment for the Arts, GE Fund, Harley Davidson Foundation, Emory T. Clark Family Foundation, among many others.

APPLAUSE

Milwaukee district's arts programs have received considerable local, state, national, even international attention. Dutch educators are studying MPS's Elm Creative Arts School as a model for schools in the Netherlands. Elm also was selected for a 1997 *Business Week* Award for Instructional Innovation. Lincoln Center Middle School received the City of Milwaukee Award of Excellence for its collaborative programs involving students, educators, artists, and performing arts groups. The Wisconsin Alliance for Arts Education recognized 10 Milwaukee elementary schools for their exemplary programs. The Milwaukee Public Schools' arts programs were examined by researchers for *Toward Civilization: A Report to the President and Congress on Arts Education* (1988). The Milwaukee visual arts program was studied in depth by the Rand Corporation and the Getty Education Institute for the Arts; the results were reported in *Beyond Creating: The Place for Art in America's Schools* (1985).

riculum supervisors were presented with the equity argument: "If specialists are good for some schools, why aren't they good for all schools?"

Today all of Milwaukee's elementary schools, in addition to its middle and high schools, are served by art and music specialists. It is noteworthy that the addition of art and music specialists to the elementary level was accomplished during the same time that much of the authority to establish educational programs was being transferred from the district to individual schools.

THE MILWAUKEE COMMUNITY: INSIDE AND OUTSIDE THE SCHOOLS

The Milwaukee community plays a critical and ongoing role from outside the school system (as advocates and funders) and from inside the system (through artist residencies and program partnerships). MPS is developing new partnerships all the time. Two stand out: the Milwaukee Symphony's ACE program (see sidebar) and the district's collaboration with the Milwaukee Art Museum. The museum partnership provides curriculum materials for teachers, junior docent programs, arts classes for teachers, and opportunities for in-class guest speakers and artists. Through the Milwaukee Art Museum's new program with Lincoln Center Middle School of the Arts, spaces in the school have been designed as studio and performance spaces for community arts groups. The school studios are "bartered" for artists' school programs. Their studios are intermingled with classrooms throughout the school building, resulting in artist-student interactions all day, every day – an artist residency in the fullest sense.

A Case Study:

REDONDO BEACH (CA)

Factors

The Community√
The Superintendent√
A Cadre of Principals√
Parent/Public Relations√
National, State, Other
  Outside Forces√
Continuous Improvement√

Statistics

Schools (Total): 12
Students (Total): 7,255
Per Pupil: $4,800
Arts Teachers (Total): 47

THE LOCAL CONTEXT

One of three adjacent middle-income "beach towns" south of Los Angeles International Airport and separate spiritually if not physically from L.A., Redondo Beach is, in many ways, a community caught in the middle. Economically, an educator points out, we're "not rich enough to afford everything we need in education" – unlike extremely well-to-do neighbors – but "not disadvantaged enough to qualify for grant assistance"– unlike other neighboring communities. On average, a Redondo family has an income of $48,000. The impact of immigration is beginning to be felt, and the number of Spanish-speaking families is on the rise. Of the 7,255 students in Redondo Beach Unified School District, 38 percent are nonwhite; 8 percent live below the poverty line.

Redondo Beach Unified School District – until recently a K-8 district with a separate high school district – is a small system: one high school, one continuation high school, two middle schools, and eight elementary schools. Historically, the school board has voted to sustain the arts - with just one major cut of the strings program during a hard budget time. This commitment has not been easy to sustain in California, ever since Proposition 13 was passed more than a decade ago and made funding arts education difficult. But Redondo Beach also has a history of capitalizing on its opportunities. From the early days of its arts education renewal, Redondo Beach Unified School District has found partners to help the district create and sustain its arts education programs.

The City of Redondo Beach and its recreation department, for example, assisted the district in developing a K-6 vocal music instruction program. Los Angeles' Getty Education Institute for the Arts provided teacher/administrator workshops that proved particularly effective in creating value and interest for integrating art production and analysis within the classroom – to lasting effect. Daily, the district reaps the benefit of its partnership with parents and grandparents who provide experiential arts education at the elementary level. This volunteer effort has become institutionalized as the Hands on Art program.

Recently, new partnerships have begun shaping Redondo Beach's identity into a school system concerned with arts through the electronic media. With this strategy, Redondo is answering the L.A. County Office of Education's call for content and establishing a 21st century vision for itself by developing partnerships and securing grants that support and advance the integration of arts and technology.

A SUPERINTENDENT'S VISION FOR HER DISTRICT'S 21ST CENTURY PARTNERSHIP: ARTS AND TECHNOLOGY

It is not surprising that given the proximity of Los Angeles, numerous technology-based corporations, and the Hollywood film industry that there is high demand in the region for students prepared to pursue careers in the arts and entertainment. Redondo Beach decided to seize the day and take community involvement to the "next level."

Pairing the arts and technology as "agents of change" is a strategy born of the well-tended connections to business and county leaders of the late superintendent of Redondo Beach, Dr. Beverly Rohrer. A strong, vocal member of Arts Tech 100, a national arts advocacy group of businesses, organizations, educators, arts patrons, and others, she served on the California Department of Education Superintendent's Task Force on the Visual and Performing Arts. The list below of Redondo's technology/arts initiatives – many of which have been underwritten by businesses – is testament to her vision and commitment to the Redondo Beach community and its children's futures.

COLLECTIVE IMPACT

Among the initiatives above, this study's team of researchers, who spent several days in Redondo Beach, found a handful of rare gems and a few that were more common. But the most important discovery was the collective impact of innovative work and the overall elevation of the level of learning and access to opportunity in this school district.

During the researchers' visit, Redondo Beach high school students were engaged in the Interstate Musical

Initiative	Partner	Description
ArtsEDNet, L.A. Cultural Arts Collaborative Arts Project	Getty Education Institute for the Arts	District teachers trained in Discipline-Based Arts Education develop technology components and K-6 lessons for arts web sites under development.
Boardwalk Art: Linking Arts, Culture and Community	City of Redondo Beach	K-16 students will use electronic communication to organize arts events involving the community.
Futures Academy	TRW, GTE, Cal State, Dominguez Hills, NASA, Apple Computer, AT&T	To train teachers and communities in South Bay in integration of technology in educational reform.
CAD/Graphics Lab	Teacher donation	Mac Lab for district graphic arts donated by families of two instructors.
Center for Excellence in Fine Arts	Los Angeles County Schools - Office of Superintendent, AT&T	District to provide county schools with assistance in integration of arts into curricula using technology.
Student-managed BeachNet housing Arts KnowledgeNet™	GTE, Cisco, City of Redondo Beach, Sun MicroComputers	Computer network established and run by students, serves 14 districts sites, city government, and all teachers and students; houses online collection of arts resources, including a teacher area of arts standards, lessons, assessments.

Theatre Project, an ambitious and complex undertaking that linked three other high schools – one in Texas, Northern California, and Illinois – with Redondo. The 40 or so Redondo students in the project talked at length and in detail about the challenges of collaborating creatively across time and land barriers. They described how they were video conferencing the far-flung classes in order to brainstorm. E-mail and online chats were their avenues for jointly crafting the plot and script. Through ongoing e-mail discussions, they jointly work with students from Texas. The students employed MIDI technology to compose music, share and critique scores. They found ways to adapt a time-honored tradition of creative collaboration using the tools of the future.

But – this part is important – it was not about the tools. It was about the play, the give and take, meeting deadlines, surpassing boundaries, and glimpsing success.

In the process, the students learn from and with each other. One Redondo senior and a pre-eminent MIDI musical composer (the school consults with him in development of MIDI classes) proudly shared with the researchers the promotional video of the production, which included a few bars of the song he was composing. "It works, it really works, it's going to be great!" he exclaimed. His fellow students warmly received this newest creation. Soon after, the black box theater hummed with the expectant energy of auditioning. It was clear who the writers were as they nodded their heads approvingly, listening to first interpretations.

What Redondo students were learning was the basics of creation, criticism, and performance. How have they learned it? Interactively with students from around the country, using the tools technology has to offer. When we asked the group of students why they cared so much about this project, they responded overwhelmingly, "It's ours!" "It's our baby." "We made this." "We worked hard. Collaboration isn't easy, but I can see the light at the end of the tunnel!"

Simultaneously, in the three other communities, classes were gearing up, casting parts, making their contributions to the collaborative original production which was to receive its premiere performance in Redondo a month later. Deborah Johns and Paul Collette, the theater instructional team behind the initiative, confided that the endeavor had been more difficult than they had originally imagined. It was also proving more rewarding.

The time and overtime this group of Redondo students and teachers were putting into the interactive production seemed to be nothing in comparison to their belief in the project and in themselves: They were breaking new ground and changing the face of learning.

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Principals, Parents, School Board Members: Providing a Firm Foundation for Innovation

Redondo Beach did not venture into collaborations with high-tech firms and Hollywood without prior experience with partnerships and strong support at home. Former and current school board members, parents and grandparents, and principals have woven a sort of safety net for arts education as the district explores the arts and technology connection.

Principals as Partners

Redondo's emerging vision for the arts and technology stems in part from long-standing policies and programs aimed at providing "a comprehensive arts education program (which) includes a written, sequential curriculum in music and the visual arts" (July 6, 1993 board policy 6142.6). The teacher/administrator workshops of Los Angeles' Getty Education Institute for the Arts have been particularly effective in creating a value and interest for integrating art production and analysis within the classroom.

Principals such as Dr. Jeffrey Bordofsky of Washington School still speak about their Getty training, although it may have taken place more than a decade ago. (Bordofsky recently chose to save art classes and space during the classroom reduction movement by consolidating other support areas.) Although the funds from its early Getty partnership have run out, Redondo Beach maintains an art mentor position, held by Elsie Shigeta, to continue to train educators in using Discipline-Based Arts Education (DBAE). The reason principals are willing to devote teacher and administrator time to training – even though there are pressures to offer only math and reading – is that they have seen firsthand the successes of thematic learning.

Every principal has a different story to tell. One middle school principal used to dance with the San Francisco Ballet. The principal of the continuation high school said art and madrigal singing were important parts of her own childhood education; dance was her college minor.

The principal of Tulita Elementary declared, "Art is a powerful connecting piece." Because integrating arts into other subjects helps her teachers make connections with Redondo's large population of students with disabilities, she found ways to support arts education through Title 1 money. Yet another principal had been transformed by a fingerpainting workshop for administrators.

Each Redondo Beach principal in his or her own way has a place for the arts – in personal life as well as in school. It is this openness of the "gatekeepers" that helps arts education find its way into Redondo Beach classrooms in many different manners.

A Board Member's Music Stand

Music has a strong board of education advocate in former president Valerie Dombrowski. Her son, who has disabilities, found a niche in his Redondo schooling and in life through music. "I want to bring back the string orchestra first," she says. With the steel drum band a popular hit on the football field and the district taking over support for the vocal music program from the city partnership, the music program is gaining strength. However, music teachers do not yet find sufficient resources and colleagues to feel fully supported. Although Redondo elementary classroom teachers feel they are able to fully integrate the visual arts, they are still looking for ways to expand music.

Parents as Arts Teachers

Parent involvement in the arts education at the elementary level has become institutionalized in a program called Hands on Art. This grassroots program trains parent volunteers to make projects with a variety of visual arts materials.

The chairman of the program, Marilyn Scara, speaks about the attention to quality in parent-training – to the extent of ordering special brushes from overseas and securing donations of rice paper for an Asian art project. Training is ongoing, and the parents enter into a long-term relationship with one or more elementary classes with their children and teach visual arts experiences for a project a month.

This program has been in place for years, with parents and grandparents taking the opportunity to develop a visual arts interest or even background and assist in their own child's education. One grandmother volunteer has followed her four grandchildren over eight years of their schooling.

BEST COPY AVAILABLE

Bringing Adult Education into the Schools Brings Good Things to Art

The Redondo district collaborates with its neighboring beach districts to offer evening classes at the South Bay Adult School on school grounds. Classes range from Basic Skills and Parent Education to Crafts & Decorative Arts, Fine Arts & Music, and Communication. Basic skills classes such as English as a Second Language considered a "mandated" class can be offered free to the public. Adults are charged a fee for arts courses. The presence of this after-hours arts education on school grounds benefits the K-12 students in a number of ways:

- Shared Resources: Interest from the adult education TV Production Workshop, for example, led to an increased demand for equipment, and the eventual acquisition of a video production studio now shared with the Redondo high school students.
- Shared Personnel: The assistant principal of the Adult School also spearheads development of Redondo High School's Center for the Advancement of Art and Entertainment (CAAE). Her talents as an administrator help spread her value of the arts within the district structure and to the community at large.
- New Arts Advocates: Many of the students in the adult education classes seem to be older than parents with school children. These adults without children speak highly of their arts experiences and their communities. Individuals who value the arts are ripe for mobilizing in support of the arts in local schools.

DISCOVERING WHAT WORKS

Not every endeavor succeeds equally well. Redondo's Discovery Lab, for example, was established as "a career-to-work modular lab based upon Dr. Howard Gardner's theory of seven intelligences." The lab provides students with tools to help create and manipulate graphics, write interactive screen plays, and aurally compose music. Students interface with computers and their ideas, but not necessarily with each other or the teacher. Using Gardner's intelligences model, the Discovery Lab program is missing the kinesthetic (movement) and interpersonal (person-to-person communication) intelligences. Students working with the lab are learning important skills for the 21st century. The question is whether they are acquiring an education in the arts.

The challenge for Redondo Beach – and, in the future, for thousands of school districts across America – is learning how to connect the arts to new media while still teaching the basics of the original artistic disciplines.

A NEW TRACK FOR ARTS AND TECHNOLOGY

Teachers, administrators, and students in Redondo Beach have all played a role in the development of a new track within Redondo Union High Schools called the Center for the Advancement of Art and Entertainment (CAAE). It is designed to offer specialized study in film, computer graphics and art, computer-aided design and animation, musical theater, MIDI music, CD production, and broadcasting, among other areas. In each area of study, students are expected to meet standards in "Artistic Perception, Creative Expression, Historical and Cultural Context, and Aesthetic Valuing" to complete a specialization.

AN ELEMENT OF RISK

In the face of the financial challenges presented by the State of California, Redondo's strategy is to merge arts with technology, then turn the district into a resource for others. No other district visited by the study's researchers demonstrated such an entrepreneurial spirit, with a portfolio of "proprietary" ideas ready to market.

As in every new venture, there are risks: The district may discover its varied approach makes it more difficult for students to systematically build certain skills as defined by the traditional fine arts K-12 curriculum. At the same time, there may be gains: a town meeting full of business people who are partners for technology first, but also for the arts; a license to experiment; students interested, excited, and skilled in doing creative things with technology; and access to resources for the arts that might not be available any other way.

A LEADERSHIP CHALLENGE

There is another challenge Redondo Beach faces – a challenge every school district faces at one time or another: change in leadership. Redondo's present and future leaders must build upon the strengths of consensus and value for the arts in education that Beverly Rohrer helped the community develop. ●

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A Case Study:

VANCOUVER (WA)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√
A Cadre of Principals√
Parent/Public Relations√
Opportunities for Higher Levels of Achievement√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 33
Students (Total): 19,000
Per Pupil: $6,043
Arts Teachers (Total): 129

THE LOCAL CONTEXT

Vancouver, Washington – a suburb of Portland, Oregon, and not to be confused with Vancouver, British Columbia – was once a thriving shipbuilding center. Some 70,000 ship workers built 80 ships here during World War II. But in 1989, scores of manufacturing plants closed, and 15,000 high-wage, mostly union jobs disappeared. As a result, Vancouver family incomes plummeted. The average household's income loss – real, not adjusted – was $5,000 over the previous decade's income. Consequently, the number of students receiving free and reduced lunch skyrocketed from 12 to 49 percent. Adding to the local economic troubles, the Vancouver school district faced the need to repair at least 27 older school buildings.

Curiously, it was the need to address facility rehabilitation that sparked Vancouver's educational reform and, in turn, spurred the community's economic revitalization.

HOW VANCOUVER ACHIEVED CONSENSUS OF VISION

- **The School Board Challenges the Superintendent**

Changes in the Vancouver school system have been directed by its superintendent of 18 years, Dr. James Parsley. Yet he is the first to point out that the call for education reform came not from him but from the Vancouver Board of Education. It was 1989, and Dr. Parsley had just presented to the school board his annual report summarizing the previous year's activities and making a recommendation for facilities repairs.

"I can remember," Jim Parsley recalled, "my board president taking the report and tossing it across the table and saying, 'All it talks about is bricks and mortar. All this talks about is asphalt and roofs. There's no vision in this. There's no direction. There's nothing in here for kids. I want and expect a strategic plan for the school district.'"

- **The Superintendent Connects With the Community**

Superintendent Parsley met the board's challenge, but not by turning to his staff to write a strategic plan. Instead, he turned to the community of Vancouver and engaged the citizens in developing a plan that would belong to them.

"Our first effort," he told this study's team of researchers/reporters, "was to connect with the community on coming up with a vision and a mission statement. We had a steering group of 80 key citizens – parents, business leaders, students, some faculty, a couple of board members – who involved 800 people in a series of town hall meetings. It was there that we started making connections to a broader picture of public education. Through parent groups we started hearing advocates for what the district would have to do to get ready for the 21st century. All of a sudden the lights started to come on. Our four critical strategic goals emerged from that process."

- **Consensus Leads to Strategic Goals and District Reorganization**

With consensus of vision developing among the community, the school board, and the superintendent, Vancouver began shaping these specific, measurable, achievable goals:

1. Revitalization of the Curriculum
2. Preparation of Staff for the 21st Century
3. Rehabilitation of Facilities
4. Community Partnerships

The emerging consensus also provided a foundation for the kind of sweeping administrative changes that would be needed to implement Vancouver's vision.

In 1990, the district eliminated 24 central office positions and reconstituted operations. Weekly school board meetings moved to alternating agendas: Every other week the board meets on fiscal matters; at alternate meetings, it addresses the strategic plan and monitors all the systems and roles.

The superintendent's role, in particular, underwent significant change in this period. As Dr. Parsley explained, "I became the 'planner' for the school district. Half my time and title was moved over into the area of strategic planning. By my heading up this effort, we eliminated about 10 layers of bureaucracy between planning and the decisions of the board."

HOW GOALS WERE SET AND MET

What would Vancouver have to do to get their children ready for the 21st century? This was the question that drove the community's discussions on education reform and ultimately shaped its four goals.

Goal 1: Revitalization of the Curriculum — "What's important?" Vancouver residents asked themselves. "What do we want to emphasize, what do we want to preserve, what do we want to strengthen?"

According to the superintendent, initial strategic planning around revitalization of the curriculum led to some raging debates.

One debate involved the role of the arts in education. "We had people who were engineers from the high tech companies," he explained, "who were saying, 'Wipe out the arts. We don't need them. We need math. We need this, we need that.'" It was another issue – choice – that helped to focus the arts issue. "All of a sudden," said Dr. Parsley, "the arts surfaced not from the point of view of someone saying, 'Oh, I like the arts' or 'I've had experienced in the arts' but really from looking at the kinds of kids we serve and knowing that the light can come on for some kids through the arts. That was an 'Aha!'"

How Business Sees Arts and Academics in Vancouver

Hewlett-Packard, the largest employer in Clark County, has a Community Action Plan with five platforms, two of which are K-12 Education and Arts and Culture. "We have a real interest in the quality of life," said Hewlett-Packard education representative Doug Sessions. "It directly relates to our ability to attract the best and brightest engineers in the country." A high school principal and long-time member of the community, Sessions was hired away to connect the culture of work and the culture of education and "translate messages between them."

Visiting Vancouver's Arts and Academics school, he noted, "The interdisciplinary approach to instruction, the project-oriented focus, the sense that students are working in teams, collaborating, and, too, the high expectations in terms of the core subject areas, that's something that comes through. You know, you don't have to be here very long to see that there's an ethic of high performance. It's kind of an unusual place for Hewlett-Packard to look for math and science achievement but the whole package is here. That's what we want. That's the way our employees work."

Goal 2: Staff Development — Vancouver determined through its planning process that if it were to be prepared for the 21st century, then the district needed staff up to the challenge.

That decision eventually led to the commitment of an unprecedented $8 million in staff development and the creation of Vancouver's Center for Leadership, a special staff training and development center. Last year alone, nearly 30,000 people participated in its programs.

Goal 3: Facilities Rehabilitation — While the school board's response to

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Dr. Parsley's original annual report served to focus attention on the need for a strategic plan, it did not eliminate the need to do something about dilapidated buildings and the funds to fix them. Given the economic realities of Vancouver and the fact that only 26 percent of the voters had school-aged children, opposition to two key bond issues was anticipated. Once again, the school leaders tapped the 800 community members who had helped shape the Vancouver vision and enlisted their help in educating the electorate.

Meanwhile, educators and parents "went all over town," said Dr. Parsley, "and we brought kids with us. We met in front of Rotary, and we told our story. If it was a music story, we had kids as part of the presentation. I probably spoke to 40 or 50 different service clubs," he added. The bond issues passed overwhelmingly – with 70-some percent of the voters approving funding for 27 construction projects.

How does a community that is not affluent "buy in" to education reform of this scope? Jim Parsley credits the community's involvement in the strategic initiatives and a hopeful vision of the future: "People said, 'I want that dream.'"

Goal 4: Community Partnership — With the community's backing of the vision and the funding needed for facilities in place, school leaders systematically began seeking out and engaging organizations and individuals of substantial means. The district developed partnerships with locally based corporations, such as Hewlett-Packard Company, Inc., and with donors, such as Leslie Durst, whose leadership gifts to Vancouver arts education stem from her arts-rich childhood in New York City. Today, Vancouver schools benefit from an educational foundation which maintains approximately $1 million in assets, spending interest income on children's education needs, from musical instruments for needy students to travel funds for competitions. School district employees' payroll deductions – in addition to United Way checkoffs – amount to 25 percent of the foundation's annual revenue.

HOW VANCOUVER IMPLEMENTED ITS PLAN

In 1989, Portland's loss was Vancouver's gain when Superintendent Jim Parsley hired a talented dance educator who had served as head of Portland's arts magnet school. Deborah Brzoska's own vision proved a fine fit with Vancouver's; she espoused "All the arts for all the students" in elementary school, and she advocated a specialized secondary school for the arts as one of the district's "choice" options.

- **Elementary Arts for All**
  Prior to Deb Brzoska's arrival, Vancouver already had an "ArtsBlock" firmly in place as part of the tapestry of education offered to each elementary school student. Brzoska sought to expand and enhance the program. She helped ensure that "elementary arts" included dance, visual arts, and music taught by specialists by bringing in practicing artists/educators trained at Stanford, Columbia, and Juilliard.
- **A Specialized Arts School for Secondary Choice**
  At the secondary level, the Vancouver community's demand for "choice" shapes the schools. The school district's vision is for every high school to have a focus. Science and technology, arts and academics, international baccalaureate, and individualized education plans have already been created; health is on its way.

For the arts, Brzoska envisioned a school fed by the entire K-12 district. The newly emerging Vancouver School of Arts and Academics brings together a group of 600 students selected by interest – not talent – to learn in an arts-centered curriculum. With assistance from the College Board, the Getty Education Institute for the Arts, and a board of community members, Brzoska and other educators are creating a school starting at the sixth grade with arts teaching and experiences truly at the core.

Every staff member – from janitors to secretaries, teachers to administrators – has an arts interest or activity. The highly charged educators wrangle daily with the evolution of the school and the breadth of its focus. In the "academic" half of the day, the math, science, and language teachers use their own arts knowledge to teach in an integrated manner. Howard Gardner's theory of "multiple intelligences" is frequently mentioned regarding the modes of learning and their choices of environments.

Meanwhile, other high schools in the district offer the arts in others ways. For example, in the new, architectural award-winning Skyview high school, which focuses on science and technology, the arts are slated to play an important role, thanks largely to Principal Rich Larson's values and the opportunity presented by facility reform. Skyview's performing facilities are the largest in the town, and local arts groups are already scheduling their seasons around its use.

Other high schools offer the arts in more traditional ways, such as participation in marching bands which perform competitively and become part of a school's identity along with its sports teams. At the Vancouver Personalized Learning Center, where students all have individualized learning programs, there is an ad hoc theater improvisation group that formed out of student and teacher interest, not systemic support.

HOW TEACHERS, PARENTS, AND ADMINISTRATORS VIEW VANCOUVER'S CHANGES

Today in Vancouver, elementary schools give broad-based arts experiences. The middle schools provide varying levels of experiences with a "wheel of study" designed for exposure and electives ranging from choir to drama. The high schools also have a range of programs, including some very strong traditional music, art, and drama. Then there is the Vancouver School of Arts and Academics, which embraces dance, creative writing, film, and video. The district's challenge is to balance broad exposure and high standards with focused opportunities.

A town meeting with parents, students, teachers, school board members, and administrators helped this study's researchers better understand how Vancouver grapples with its new direction. There is some tension between teachers who have one foot in the "arts school" and those who do not. A number of board members pointed out that some students still will want the arts in a "balanced environment" in which they can also cheerlead or do sports. (The Arts and Academics high school takes students through a rigorous extra-period school day and does not offer sports.)

Everyone agreed that planning for change is best. "Start with where the people are," said one teacher. "Build the trust, respect, and leave time to plan." And, Dr. Parsley, added later, "Deliver on your promises. That builds credibility with the community."

A Case Study:

WYOMING (OH)

Factors	Statistics
The Community√	Schools (Total): 3
The School Board√	Students (Total): 1,800
The Superintendent√	Per Pupil: $6,700
Continuity in Leadership√	Arts Teachers (Total): 15
District Arts Coordinator(s)√	
Opportunities for Higher Levels of Achievement√	

On Thursday, February 5, 1998, it snowed steadily for a second day, resulting in the heaviest snowfall ever recorded in the Cincinnati, Ohio, area. The night before, in the suburb of Wyoming, Superintendent Ted Knapke had canceled school for that day. Researchers visiting the community on behalf of the President's Committee on the Arts and the Humanities and the Arts Education Partnership figured they would have to reschedule the evening town meeting on arts education. That proved unnecessary: More than 150 Wyoming citizens drove or walked through falling snow on mostly unplowed streets and sidewalks to talk with them.

What was it about Wyoming and arts education that would produce such a good turnout in such bad weather?

Dr. Paul Williams, the superintendent of Beachwood (OH) City Schools and one of the visitors to Wyoming for this study, came to believe that the development of arts in Wyoming, Ohio – as well as in Vancouver, Washington – was through "communities of practice." (See sidebar, also Vancouver case study.)

"We found," he wrote, "that these communities practiced advanced arts education. In Wyoming, the arts were developed within congruent values of the larger community. The motivation came from the parents, grandparents, and citizens of the district."

Situated on the outskirts of Cincinnati, Wyoming is a landlocked community of some 8,000 people and 3,300 households, 60 to 70 percent of them without school-age children. Per capita income hovers around $30,000. Unemployment is low. Housing costs are higher in Wyoming than in other parts of the region, but many a parent has been willing to pay the price in order to access the local schools. There are only three schools in this 2.57-square-mile district: the elementary school with plus or minus 690 students, the middle school with 580, and the high school with 530.

Just about everyone who lives in Wyoming, the researchers learned, seems to be proud of the schools. People used words and phrases like "high expectations," "quality," "rigor," "caring," "distinctive," "excellent," and "a sense of mission." It's fair to say that the character of the community is substantially defined by a system-wide education program of which the arts are a prized part.

BUILDING A "COMMUNITY OF PRACTICE"

Students who grow up in middle and upper middle class homes generally do better than those less advantaged. In Wyoming, most students have advantages that come from the things that money can buy – travel, computers, cultural events – and those money can't buy – parents who graduated from college, who have books in their homes, who expect their children to work hard, and who monitor the children's progress.

In such an environment, how to provide equity and opportunity for the less advantaged can become the kind of challenge that divides communities. In this community of practice, Wyoming's citizens seized upon a problem and, in seeking a solution, developed a strategy for all students' success. When Wyoming school leaders observed not long ago that a higher than average percentage of minority students were achieving below the rest of the students, they turned to the community's black leaders and said, "We need your help." Intervention programs soon were developed and implemented with the support of ministers, civic leaders, parents, teachers, administrators, and students who were enlisted to help lower-achieving students. The outcome is, in the words of one board member, "a bottom end that has shifted up."

Food for Thought: "Communities of Practice"

After visiting Wyoming, Ohio, and Vancouver, Washington, Superintendent Paul Williams reflected on the "constructivist nature of these school districts - how they have constructed meaning, purpose, etc. within the values of the visionary, leader, or community" and on the role of the arts in that process. He sees them as "communities of practice," based upon the theory and philosophy of Etienne Wenger and Jean Lave presented in their 1991 book *Situated Learning* (Cambridge University Press) and more recently developed in Wenger's *Communities of Practice: Learning, Meaning and Identity* (Cambridge University Press, August 1998).

From his readings of Wenger and Lave and his firsthand observations of arts education in Vancouver, Washington, and Wyoming, Ohio, Dr. Paul Williams reflected on the findings. Williams writes (and cites Wenger):

- A community of practice has these elements: joint enterprise, negotiated enterprise, accountability, rhythms, local response.
- Sometimes the community creates the school, and other places the school creates the community. In other communities, schools are the principal means for community identification.
- Learning is the engine of practice, and practice is the history of that learning.
- Communities of practice are different from task forces and working groups. Based on joint learning rather than defined tasks that begin and end, a community of practice takes a while to come into being, and it can linger long after an official group is disbanded.
- The arts can be an impetus for a self-organizing system because systemic change needs to be bedded in uncertainty and a bit of chaos.
- The arts permit the teachers to break rules of stratified thinking.

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Leadership's Consensus and Continuity

The Wyoming school board has found community consensus-building to be a very productive strategy. The board seeks to know the collective mind of Wyoming's citizens and to work to resolve issues before they become serious enough to divide the community. Its members also take an active interest in the courses of study for each school subject, having new curriculum guides, for example, presented at special board meetings. The actions of the five-person board are usually unanimous.

A sense of stability and continuity also comes from the superintendent's office, where the occupants tend to stay for a long time. In fact, only eight superintendents – averaging 15 and a half years' service each – have served in the Wyoming school system since it was founded in 1874.

For most of the past 124 years, the superintendents have stood firmly in support of the arts. Wyoming's current superintendent, Ted Knapke, who is in his third year with the district, avidly seeks to sustain and enlarge the role of the arts in the education of the whole child. He is building upon the same philosophy that guided his predecessor, Robert Yearout. "The arts in Wyoming are a central part of the total program, not an aside," Yearout observed. "I never thought of art and music as any less vital than any other part of the program. One time [because of budget problems] we moved to cut the fourth-grade strings program. The community came down on our heads."

Students' Achievement

That community includes a vitally important constituency: the students themselves. More than 90 percent of Wyoming's high school students go on to college and most of them have been active in the arts. Football players, for example, have been known to march with the band at half-time – in their football uniforms. From 75 to 80 music students – 15 percent of the student body – willingly return in the evenings for full orchestra rehearsals. Many high school students take Advanced Placement courses in the arts. In music and visual arts competitions, Wyoming students perform with distinction and receive a surprisingly high number of awards and scholarships for a small district. Indeed, it was the success of Wyoming's visual arts students in regional and national competitions that first brought the district to the attention of the President's Committee.

Creating a Culture of Success

Success is grown in Wyoming. In the arts programs – where the music and visual arts are taught in separate courses, and creative writing is integrated throughout the curriculum – the quality of teaching and learning begins at the beginning, in kindergarten, and continues to build through graduation.

Alison Youkilis is the high school art instructor/district art coordinator. She explains, "Our elementary art program has always been in place, and we work at making sure that any and every student feels that he/she can take art and music classes and be successful. Often, too, our kids are going all the way, K-12, through our schools. So our educators are able to build on each others' work."

In grades K-8, 100 percent of the students participate in music and the visual arts. In grades 9-12, nearly 70 percent of the students elect to participate in the arts programs. Every student (K-4) receives at least 60 minutes of visual art and 60 minutes of music instruction each week. String instruction begins the second half of fourth grade, band and vocal music in fifth grade. Middle schoolers are required to receive 100 minutes per week of visual arts instruction and 125 minutes of music.

In high school, the music offerings are rich, and the rewards for students come in the form of scholarships, superior and excellent ratings in all-state competitions, invitations to participate in Cincinnati Junior Strings, Cincinnati Youth Symphony, and the Youth Chorus of the annual May Festival. Many have gone on to careers in music; many more have gone forth with success as vocational musicians and as future patrons of the arts.

The visual arts program serves to illustrate how Wyoming builds its curriculum from one level and course to another. In the eighth grade, for example, Wyoming students begin to learn photography starting with a shoe box. They make a pinhole camera, take a series of photographs based on a theme, develop negatives, make prints, and mount and bind their photographs in a small handmade book. When these same students begin their first photography course in the high school, they do so with a solid understanding of photography. In high school, they use a variety of cameras and printing processes before they move to the computer where they can manipulate their photographs using digital technology.

Seniors at Wyoming High School are required to take four academic subjects during their final year, and Advanced Placement art counts as an academic subject. This, according to high school art instructor Alison Youkilis, is another one of the reasons why bright students are attracted to art.

Advanced Placement's Welcome Challenge

The College Board's Advanced Placement program in the visual arts has been an important factor in making the high school studio art programs rigorous and substantial. Students, usually seniors (juniors in some schools, such as Wyoming High School) work for a year to develop a body of work consisting of up to 20 pieces representing a range of media and ideas.

Students' portfolios are judged each summer at the Educational Testing Service in Princeton, New Jersey. Rated on a five-point scale, students who score three or above qualify for advanced placement in colleges and universities. In other words, if they choose to major in art, they are not required to take basic college art courses.

Approximately half of the nation's high schools currently offer Advanced Placement courses. Students in these schools may select from among 18 subjects – although not all schools offer all subjects. Advanced Placement courses are seen as a means to challenge students with rigorous content and high standards. Schools are even evaluated according to the percentage of students who are permitted to take Advanced Placement courses and submit their work for examination.

One of the AP courses – Photography – is the direct result of student interest and initiative. Youkilis explains, "It came from the kids. One day the students said to me, 'Why can't we have AP Photography like we have AP Studio Art?' So I went to the phone and called the AP organization, and they said that as long as the children did the required drawings and sculpture, then we could do it. So then I had to go back and convince the administration to create AP Photography, and the next year 13 kids signed up!"

The visual arts program at Wyoming High School ranks very high. In the 1998 graduating class of 90, nearly 19 percent – 17 students – submitted Advanced Placement art portfolios. An additional seven junior-year students also submitted portfolios. This is an astonishing percentage, more remarkable still in light of the fact that every portfolio ever submitted by a Wyoming High School student has received a passing grade.

The reason so many students enjoy the Advanced Placement Art challenge, explains Youkilis, is that "Advanced Placement forces high school students to look at their work as a unit rather than just as individual pieces. AP means looking for a style, a theme, a direction. AP demands that you understand what you are saying. Students write essays about their portfolios; they have to explain why they have undertaken a particular theme. For example, one girl who received a 5 – the highest score – explored the struggles of an anorexic friend, with the friend's permission."

As for the teacher, Youkilis feels that "you relate to AP students differently because they have undertaken a real task. You get to know these kids on an emotional level. It's the portfolio, the discipline, the rigor, the visual search and the 'I Search' paper they write to explain their portfolios that will probably change their lives." For many it has. Between 40 to 50 of Youkilis' students have become graphic designers, and 25 to 30 have become photographers. Others are filmmakers, fashion designers, art teachers, and jewelry makers.

There is something else the students get in the AP art courses: a place and space in time to think, create, and relate. Says Youkilis, "Their art class is their oasis in the day. The kids listen to the radio, talk to each other, talk with us teachers. Either they think I'm a deaf mute or they are just free

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"The Middle Man" – An Important Principal to Remember

Without that middle school arts program bridging students' elementary and high school studies, would a school system's arts education still be strong and effective? Where, for example, would Wyoming be today if middle school principal Brandon Cortes had not met an art teacher who wouldn't take "no" for an answer?

Brandon Cortes' office displays a reproduction of a painting by American artist Keith Haring, who gained his initial fame by making chalk drawings in New York subway stations on the kind of black tar-paper that's used to back empty poster frames. The principal purchased it during a visit to a Haring exhibition in Toronto.

Cortes' interest in art and the power of art to educate took root several years ago when one of Wyoming's middle school visual arts teachers asked him to add a visit to the Art Institute to the itinerary of the annual school trip to Chicago. "Why would we want to do that?" he remembered asking her, thinking that students' interest in art would be no greater than his own and imagining with horror the problems that he and the teachers would have controlling disgruntled students who didn't want to be in an art museum.

So he rejected the visit. Immediately, the art teacher sent him an e-mail message protesting, "You are undercutting everything I stand for, everything I have been trying to teach." Cortes changed his mind and the Art Institute has become a regular stop on the Chicago itinerary. During the 1997-98 trip, 60 of the 100 students elected to visit the Art Institute.

Brandon Cortes is good at listening to the views of others. He has created an 18-member "Envisioning Committee" composed of parents and teachers who meet monthly to ask "Where are we going?" Among the issues discussed are curriculum, the climate and culture of the school, and even a radical proposal to discontinue administering standardized tests in favor of authentic and performance-based assessment procedures developed by teachers.

One outcome of the process is a proposal prepared by a teacher to move the school's instructional program toward tasks that students see as benefiting them through meaningful applications to their lives (and not just fulfilling the wishes of parents, teachers, or the system). It calls for comprehensive, issues-based instructional units, jointly planned and presented by teams of teachers representing each subject area. The arts teachers, Cortes noted, play an essential role in each of the integrated units – something he didn't understand very well a few years ago.

Brandon Cortes' lesson in the arts is simple: If school administrators are to understand the role that the arts can play in students' lives, they may have to begin by learning more about the role the arts play in their own lives.

GAINING THE
ARTS
ADVANTAGE

enough to talk around me about what's on their minds or going on in their lives. Sometimes, it puts you on the spot." According to a student, "It's like a team - the AP team. And teachers really care. They give support for what you want to do."

Adds Youkilis, "It's so thrilling to learn so much from my students. And to see them learn. But you do have to be willing to walk the kids through the AP arts process. I've never had a kid who didn't make it, though, and with fewer than 500 kids in the school, we have a smaller base to pull from than do schools of 3,000 students. We've been so lucky with the performance of our children, because other kids see art students winning contests and the like and say to themselves, 'There's a chance that I, too, can perform at that level.'"

THE REAL WORLD'S CHALLENGES

For the Wyoming City Schools district and its arts education departments to maintain their current level of performance requires the same kind of creativity and discipline that its students demonstrate.

Ted Knapke says that one of the greatest challenges he faces as superintendent is providing the level of programs and resources needed to meet the community's expectations when the tax base isn't high enough to sustain it. "Our income tax base is high," he says, "but education in Ohio is based heavily on property tax, and in that respect, we're an average district. We have no malls, no real industry. So we ask our parents to help pay for the extras. Our teachers write grants. We go to businesses for equipment or help through partnerships. We go to the voters for money."

Knapke believes that Wyoming is fortunate to have a community that continues to reach in its pocket to make high quality education possible. But he sees a nationwide problem in the point of view that even without adequate funding any community can create a strong school system that includes the arts.

"There is a phrase – 'Do more with less' – that unfortunately translates into 'Get rid of the things you don't need.' In a lot of communities what people think they don't need is the arts."

Looking Ahead: What's the Connection Between High School and Higher Learning

"This is my twenty-fifth year in the classroom," Alison Youkilis confessed, then quickly added, "I hope this is the beginning rather than the end. There are universities that want to work with high schools. Institutions of higher learning could help us open a whole new concept with computer graphics. We have the children and the interest and the expertise. So I've been canvassing and talking with universities, asking, 'What do you expect my students to have in terms of knowledge and skills when they come to you?' We are finding something really positive there."

Knapke adds, "I'm hopeful and optimistic that the research that's been conducted in the last 10 years will help make the case that you can't expect children to do well in the 'basics' without having the full experience of education, including the arts. If our children are going to be involved in using information and solving problems, then just teaching arithmetic and reading isn't enough. We need to stress the whole child, the whole package. Some 30 percent of the kids in this country live in poverty: How do you motivate them to do reading and writing when their schools are the ones that are the first to cut the arts whenever costs go up. And they are the ones who most need the arts, because the arts get the kids involved with school and learning.

"That's something," Knapke concludes, "I would hope legislators and other leaders would work to change."

"It does take money for art to happen," adds Alison Youkilis. "In order to do photography, you have to have a camera and photo paper. This gets to one of the most unfortunate parts of public education: that because money is so minimal, we as teachers are afraid to dream and afraid to do it and go and reach the next level."

Youkilis concluded on a note of optimism – "If you dream it enough and long enough and say it to the right people, it happens." But in her comments, in Ted Knapke's assessment, and in many citizens' remarks, there is a recognition of the fragility of arts systems. The Wyoming community seems to appreciate that consensus must be maintained with vigilance, and that no place is perfect. Wyoming is part of the real world where there is always more to be done. ●

> **"I'm hopeful and optimistic that the research that's been conducted in the last 10 years will help make the case that you can't expect children to do well in the 'basics' without having the full experience of education, including the arts . . ."**

SCHOOL DISTRICT PROFILES

A Profile:

ANCHORAGE (AK)

Factors	Statistics
The Community √	Schools (Total): 89
National, State, and Other Outside Forces √	Students (Total): 48,066
	Per Pupil: $7,788
	Arts Teachers (Total): 192

Located near the Matsu Valley and the Kenai Peninsula, Anchorage is the largest city in Alaska. Its school district ranks as the 82nd largest school district in the country, and it serves approximately 48,000 students in 89 schools.

In the past few years, the district has organized 11 community budget committees to review all school programs. This practice has led to greater awareness of the district's strong arts programs, and, after the request of one committee to cut arts funding, the superintendent rejected the recommendation while electing to maintain all support for arts education.

Each year the school district pays for release time for about 20 school district employees who play in the Anchorage Symphony. In return, the symphony supplies buses to transport several hundred students to a "Young People's Concert" performed during the school day.

For six years, the school district of Anchorage, Alaska, has worked in partnership with the Alaska Center for the Performing Arts to build a strong cooperative arts education program largely through staff development. That partnership has helped to spawn other initiatives in Alaska and to serve as a model for partnerships around the nation.

The school district-performing arts center collaboration was solidified when the two organizations came together to assist the John F. Kennedy Center for the Performing Arts with the planning of an arts education-focused Alaskan residency for its National Symphony Orchestra. Out of that effort came a National Symphony Orchestra "American Residencies" program, an expanded Kennedy Center Performing Arts Centers and Schools: Partners in Education Program, and, in Anchorage, a continuing program of activities for Anchorage teachers.

Today, the Anchorage School District-Alaska Center for the Performing Arts partnership each year offers both arts specialists and classroom teachers workshops at which artists help teachers explore new ways to engage youngsters in the classroom. The partnership also provides special discounted tickets for teachers to attend performances and pre- or post-lectures.

Teachers who enroll in the program earn two graduate credits for attending 30 hours of events or one credit for attending 15 hours. Earning a "B" grade requires submitting a certificate of attendance and a journal of comments and summaries of the events attended. For an "A," teachers complete the "B" requirements and, additionally, create a set of five lesson plans (eight for two credits) that incorporates arts activities derived from the arts events. The fees are $75 for one credit, $150 for two.

For the 1997-98 workshops, attended by 68 Anchorage teachers, topics ranged from cowboy poetry, stories, and songs for incorporation in units on the American West to basic rules of improvisation. The pre- and post-performance events included an insider's view of the Anchorage Opera's winter productions and a review of a materials packet for teachers that accompanies the Symphony's "Young People's Concert" for area fifth graders.

The Anchorage community and the schools collaborate in other productive ways. For example, the staff of a local museum and several district teachers came together in a curriculum committee which developed a teacher instructional activity packet designed to help teachers prepare students for field trips to the museum's permanent Alaskan exhibit. It supports both the arts and the social studies curricula in the schools.

A Profile:

ANN ARBOR (MI)

Factors	Statistics
The Community√	Schools (Total): 30
Continuity in Leadership√	Students (Total): 15,874
Planning√	Per Pupil: $7,981
Continuous Improvement√	Arts Teachers (Total): 106

The Ann Arbor School District – located in a university town 40 miles from Detroit – has benefited greatly from 20 years of ongoing arts advocacy by community and school leaders. This sustained support has helped to advance full access to the arts for all students, teacher training, curriculum integration, and the arts through technology.

In Ann Arbor, a district that is especially strong in music education, the commitment to arts access for all students may be most evident in the fifth grade. All fifth-grade students – approximately 1,260 in 1998 – learn how to play a musical instrument. Participation in the program for all students is possible because the district provides instruments and supplies to all students at no charge. The vast majority of students choose to continue their music studies, encouraged by the district's 58 music specialists.

Many of the answers to questions of access in the Ann Arbor district have been provided by community partnerships. A cooperative outreach tutorial program, which the district funds with the help of a local business association, allows many students who could not otherwise afford it to receive private lessons throughout the year from music teachers in the community. Scholarships contributed by the district annually send more than 20 students to the summer all-state program at the Interlochen Center for the Arts.

Additional scholarship opportunities are made available through the collaboration of the district and community and arts organizations.

"I live in a single-parent household; my mom worked as a secretary. There was no money to send me to music camp," said an alumna, now a University of Miami music student, who once attended Interlochen on an Ann Arbor community scholarship. "The camp experience left me in awe. It pushed me to be a better person."

Community partnerships have also played a role in shaping better arts education – including visual arts, dance, and music. In-school residencies, performances, and master classes engage students as active participants. Meanwhile, frequent teacher workshops reinforce strategies for applying the arts throughout the curriculum. Ann Arbor's music and arts teachers recently joined forces in the school district's "Arts and Technology" course, which allows students to explore careers in both areas.

A Profile:

ARLINGTON (VA)

Factors

The Community√
The School Board√
Parent/Public Relations√
An Elementary Foundation√

Statistics

Schools (Total): 41
Students (Total): 17,568
Per Pupil: $9,330
Arts Teachers (Total): 104

The public school system of Arlington, Virginia, a suburb of Washington, D.C., educates one of the nation's most diverse and sophisticated student populations – 17,500 students from around the world speaking 53 different languages. Students consistently score well above state and national averages on standardized tests. The high school graduation rate is 92.5 percent.

The Arlington School Board, its chairman noted,"understands the benefits every student receives from the arts." That understanding is clear throughout the Arlington school system, where the arts – music, visual arts, theater, and dance (included in the physical education curriculum) – are given full consideration as academic disciplines, complete with weekly instructional time of elementary students in music and the visual arts, certified specialists in each field, staff development opportunities, residencies, special-focus programs, and a comprehensive, sequential curriculum that more than meets national standards. In addition, Arlington has formed numerous community-based and arts-organization partnerships. The district has partnered with the John F. Kennedy Center for the Performing Arts in that institution's Performing Arts Centers and Schools program.

Just as schools have reported in this study that arts teachers who practice their art contribute to the quality of a district's arts education, school board members who are actively engaged with the arts on a personal or professional level bring something more to their jobs as well. As a recent board chairperson, Mary Hynes, pointed out in an awards nomination letter, "School board members are also active artists. Libby Garvey plays the piano and sings with a performing group; Diane Smith is a member of the board of the Arlington Arts Center, a professional gallery; I received my bachelor's degree in textiles. All board members enjoy school arts events throughout the year. In addition to supporting student performances, we enjoy community and professional performances, exhibits, and lectures."

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A Profile:

ATLANTA (GA)

Factors

The School Board√
The Superintendent√
National, State, and Other Outside Forces√
Planning√

Statistics

Schools (Total): 108
Students (Total): 60,208
Per Pupil: $7,188
Arts Teachers (Total): 219

The Atlanta Public Schools' board members value the arts, and, therefore, they fund the arts. The Atlanta school district is one the few in this national study that includes a line item and discrete funds allocated specifically for arts education. Funds specified for arts programs cannot be diverted to other disciplines. School leaders believe that this approach helps protect arts programs from losses that could threaten basic needs. In a district in which 80 percent of the students are considered poor, this strategy has been key to maintaining equal access to quality arts schooling. In 1997-98, for example, the board allocated $1,000,000 beyond the budget request to refurbish band instruments.

District leaders have been equally diligent and creative in seeking support for the arts from Atlanta's business community and from unconventional sources as well. For example, when the Georgia Legislature offered school districts a Special Local Option Sales Tax – a one cent sales tax for school construction and renovation – wheels started turning. The superintendent assessed needs and presented his case to the community, including the need for equipment and space for music students. The result was community approval to redirect these funds to instruction. During 1997-98, fine arts programs received 2,600,000 new dollars to upgrade programs over three to five years.

Benjamin Canada, who is now superintendent of Portland, Oregon, public schools and an advisor to this study, served as superintendent of Atlanta from 1993 to 1998. He made articulating the value of the arts to the community a fundamental part of his job. The message was well received: Today Atlanta has the highest level of new funding for arts education in more than five decades, a new magnet school for arts, science, and technology is underway, and national standards for arts education have been implemented.

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ATLANTA'S BUSY "MAC"

Atlanta Public Schools' Music Advisory Committee (MAC) is composed of 10 music teachers who represent K-12 instruction in general music, band, chorus, and orchestra proportionately. They are invited to participate in the MAC by the district music coordinator. Atlanta school leaders say that the group has opened communications by educating teachers in administrative procedures and limitations and providing them with a way to voice their concerns in a timely, appropriate, and effective fashion.

The MAC surveys staff for input on issues both small and large, including funding, staffing, and supplemental pay and brings those issues to their meetings. The MAC discusses the issues and offers suggestions on how to make improvements. The music coordinator takes these suggestions under advisement when developing proposals for the administration and the Board of Education.

The MAC has provided assistance in publishing a music teachers' handbook for the school system, providing specifications and installation priorities for new music technology, and recommending teachers for staff development. It instituted free piano lessons for the district's employees, making the point that what is good for the students is good for their educators, too.

A Profile:

BEAUFORT COUNTY (SC)

Factors

A Cadre of Principals√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√

Statistics

Schools (Total): 19
Students (Total): 15,008
Per Pupil: $4,509
Arts Teachers (Total): 79

Beaufort County Public Schools began advocating for arts education in 1989 when the district joined the Arts in the Basic Curriculum (ABC) Project (see Greenville, SC, case study). In order for the district to join the statewide ABC effort, the necessary funding for it had to be approved by each individual school, which had responsibility for site-based arts funding.

The choice to participate made by the Beaufort schools reflected the support of both school principals and the community. What's more, although private sources have contributed generously to the arts education programs, the schools of Beaufort have chosen not to rely on this "soft money" to cover the district's payroll of nearly 80 arts specialists. Instead, the nearly $60,000 in private funding raised by the community is used for "extras" – scholarships, arts festivals, and special projects.

The community's involvement with Beaufort County Public Schools includes partnerships with local arts organizations such as the Arts Council of Beaufort County and the Self-Family Arts Center. The former education program director of the South Carolina Arts Commission, Jill Warzer, pointed out, "Every performing and presenting organization of note has initiated an educational outreach component which may be as diverse as providing artists and ensembles in the schools to funding scholarship initiatives." ●

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A Profile:

BOISE (ID)

Factors

The Community√
Continuity in Leadership√

Statistics

Schools (Total): 41
Students (Total): 26,680
Per Pupil: $4,719
Arts Teachers (Total): 185

Once a stop on the Chautauqua circuit, Boise is an example of a place where music took hold at the turn of the century and continues to play a vital role in the life of the community today.

Each year during the first week in May, this metropolitan community of approximately 250,000 people, "drops everything and makes music for itself," explained Larry Williams, coordinator of music in the Boise Schools.

"Music Week" in 1998 marked the 80th anniversary of this celebration – nine full days of music in the parks, churches, performance halls, and schools. "It permeates all of our institutions at every level," Williams noted, "and everyone gets in on the act." The mayor is a musician; the governor is a clarinetist. The annual event is so important to the community – helping to define it and provide its cohesion – that a 30-member coordinating committee meets monthly to plan it.

ABOVE AVERAGE

Counselors in each of the high schools in Boise, ID, reviewed the records of students involved in school activities. They found that students who participated in the orchestra had grade point averages and attendance records higher than school averages.

Boise Independent School District spends "upwards of 15 percent" of its $133 million general fund budget on the arts, including salaries, supplies, equipment, busing for special field trips and more. This financial commitment supports a high quality instructional staff (11.5 percent, or 185 certified arts teachers, of the district's 1,600 teachers). It provides for the space required for teaching classes in visual arts, musical arts, dance and movement, theater, and creative writing. Boise also makes sure there is time for the arts: To promote rather than restrict student electives, Boise has seven-period days plus a "zero" period class opportunity at many of its secondary schools.

In addition, Boise schools make the most of the outreach programs of the area's arts organization such as the Idaho Academy of Dance, which offers a 10-week artist-in-residence program to four schools each semester. ●

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A Profile:

BURLINGTON (WI)

Factors

The Community√
The School Board√
The Superintendent√
Planning√

Statistics

Schools (Total): 7
Students (Total): 3,529
Per Pupil: $6,082
Arts Teachers (Total): 24

The K-12 school district of Burlington, a town just north of the Wisconsin-Illinois state line that is known for its chocolate factory, serves some 3,500 students in seven schools. A supportive school board and administration have managed to resist cuts to arts education programs in the face of tightened budgets with the help of community partnerships, parents' fund-raising efforts, and joint buying of arts materials. ●

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A Profile:

CHARLOTTE - MECKLENBURG (NC)

Factors

The Community√
National, State, Other
  Outside Forces√
Planning√

Statistics

Schools (Total): 130
Students (Total): 92,619
Per Pupil: $5,081
Arts Teachers (Total): 515

Fifteen years ago, Charlotte-Mecklenburg, like other districts its size, faced many competing demands on its resources and offered limited arts education to its students. Yet the community also had a number of strong arts advocates with a powerful vision of what the arts could do for students. Their vision was grounded in the shared conviction that the arts play an important role in helping children to think critically and to find creative approaches in solving problems. They believed, too, in the role the arts play in learning across the curriculum.

Bringing that vision to life, however, required a plan. So the community's arts advocates, working with the school system's arts administration and the Arts & Science Council of Charlotte and Mecklenburg County, brought in the Wolf Organization (now Wolf, Keens and Company) of Boston as consultants to assist in planning.

A number of strategies and activities contributed to and helped shape the resulting plan. A survey conducted by the consultants found "overwhelming" community support for the arts in education, including endorsement by 92 percent of respondents for additional classroom instruction in the arts. As a result, school arts administrators and local artists began exploring options together. They articulated a mission and goals statement with the aim of building a high-quality, comprehensive arts education program that would be nationally recognized within five years' time.

The Arts & Science Council, which funds services for schoolchildren, established a new policy — pro-

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posed by the local arts group — that designates arts education as a top priority. The policy appropriates one-third of all new monies raised to support educational programs that directly benefit Charlotte-Mecklenburg youth. At a time when public funding of the arts was an issue for debate, the Arts & Science Council stepped into the void to facilitate and distribute the support necessary to keep arts programs in Charlotte-Mecklenburg schools.

The Wolf Organization, meanwhile, began developing a 10-year plan designed to integrate arts in the schools through the North Carolina Standard Course of Study. The Arts & Science Council also began requiring groups seeking grants to specify on the applications how their service would interface with the Standard Course of Study. In other words, a criteria for funding became a program's relevance to the goals set down in the state standards. Also, multiple, interrelated experiences became the norm. (See "The World of Oz.")

The Arts & Science Council also formed the Cultural Education Collaborative, an organization tasked with the coordination of arts education activities between the schools and local arts and science organizations. Additionally, the Council has supported the renovation of an arts facility devoted to arts education and the collaboration of the schools and community organizations.

Local businesses — including national banks headquartered in Charlotte — have rallied around arts education efforts as well. The Education Foundation, which has received national recognition, provides grants to support new initiatives, such as the formation of a quintet of music teachers to perform in the system's schools. In this way, the teachers are recognized as musicians as well as instructors.

Today Charlotte-Mecklenburg's long-range planning is manifest in each student's education. Every elementary student in the district is now taught art and music every week by trained specialists. The district's students also may look forward to the availability of Advanced Placement courses in the arts when they reach secondary school. Carefully planned block scheduling has not only increased opportunities for offering new, specialized courses but also has afforded students a greater ability to enroll in programs of their choice. At the high school level, the system as a whole is moving away from generalist arts courses into more specific content areas with higher expectations. ●

"The World of Oz" and Other "Great Ideas" in Charlotte-Mecklenburg

In 1997, Charlotte-Mecklenburg Schools and the Cultural Education Collaborative of the Arts & Science Council premiered "The World of Oz" as a model for the first collaboration of their new partnership. This literacy-based program connected social studies, math, communication, science, and the arts in an integrated approach to learning at all grade levels (K-12). Together with sponsors First Union National Bank (which provided $100,000 support), the Charlotte City Center Partners, and 15 cultural, arts, and science organizations throughout the community, the Cultural Education Collaborative designed a year-long series of classroom activities, a curriculum guide, instructional plans (delivered via the Internet), and off-site education programs and performances for all Charlotte-Mecklenburg students.

School-based "World of Oz" units were aligned with the Charlotte-Mecklenburg Schools' Performance standards. Twelve instructional activities featured an arts and science focus connected to other subject areas, and additional curriculum-based arts, cultural, and science programs were brought into the classroom throughout the year by artists, scientists, and affiliate organizations. In the local community, special museum exhibitions and performances were offered, and a "yellow brick road" wound through Charlotte's uptown Cultural District.

The "Grants for Great Ideas" program rewards creative curricular thinking through the granting of funds ($25,000 annually) for new programs and teacher collaboration such as "The Rainbow Connection," which brings together elementary school arts teachers to create meaningful integrated units.

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A Profile:

CHARLOTTESVILLE (VA)

Factors

The Community√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√
Continuous Improvement√

Statistics

Schools (Total): 9
Students (Total): 4,292
Per Pupil: $7,857
Arts Teachers (Total): 26

For more than two decades, the Charlottesville City Schools district has nurtured an environment for the growth of ever-stronger arts programs and ever-greater access to them.

Charlottesville City Schools' orchestra program, for example, has flourished since the early 1980s — growing from eight to nearly 100 members, garnering state and national awards, playing at the White House and state conferences. The choral and band programs also have won student participation and their share of awards. The growth of these programs is the result of careful cultivation. To interest fourth graders in a year-long fifth-grade arts course, Charlottesville City Schools created the Fine Arts Introduction and Recruitment Program. Fine arts teachers go into each fourth-grade classroom, sometimes with older students, to describe their programs or give hands-on demonstrations of their instruments. In addition, the Charlottesville and University Symphony Orchestra performs an annual "Young People's Concert" for all fourth graders on the grounds of the University of Virginia.

With the district's population representing a wide socio-economic range, Charlottesville City has made accessibility a major goal. Over the years, Charlottesville City Schools has stockpiled some 200 good band instruments and 100 good orchestra instruments. The district purchased these musical instruments with funds allocated in the budget. Additionally, four or five instruments are donated each year. Students are able to rent an instrument at $75 per year, with the fee going to the instrument repair budget. According to Jeff Suling, the fine arts coordinator, "The fee tends to make the students take better care of the instruments." For those who cannot afford the rental fee, the $75 is waived. Similarly, the $10 fee for Charlottesville City Schools' visual arts program is waived for some students.

Ethnicity as well as economic need is a consideration in the school district, which attempts to pull students

"IF YOU BUILD IT . . ."

"If you build it, they will come" is an axiom that does not necessarily hold true for an arts center. All across America well-meaning arts leaders have built local and regional arts centers only to wonder where to find audiences to support them. That, in part, is how many an "education outreach" program began to help build the next audience. Then there are communities like Charlottesville, Virginia.

Charlottesville has a fine 1,276-seat Performing Arts Center in Charlottesville High School. This is not the standard high school auditorium retrofitted for occasional concerts. The Center was built with a separate entrance to provide the feeling of a separate performance venue. The school districts' performing arts groups perform here, to be sure, but so do local, state, national and international performing arts groups, such as the Moscow Ballet.

The school district employs a full-time theater manager and assistant to run the theater day to day, separately from other school facilities, and charges for the use of the hall at different rates for various groups. Everyone benefits, particularly the students. The school system gains revenues, the students gain a great space to perform and display their talents, and the community gains a center for the arts as well as a tangible manifestation of the link between the arts and education, school and community, future artist and future audience.

of all groups into the arts programs. Charlottesville has found that while all ethnic groups take visual arts and vocal music, fewer minority students participate in instrumental music. To gain their interest, teachers will visit music classes with minority students for a hands-on introduction to musical instruments to show their realness and accessibility.

In the visual arts, students are tested in fourth grade using the same set of criteria the district uses to identify students for its "gifted classes." After a thorough judging process, those who show visual arts skills are offered the opportunity to participate in a fifth-grade program called ArtQuest. Students meet weekly after school with art teachers and an artist in residence. They develop goals, critique their own artwork, and maintain a portfolio. The program focuses on creating art, learning new techniques, studying the art and art history of various cultures, and visiting museums and galleries. The district cites two practices that have contributed to the success of this effort: (1) all art teachers are invited to participate, and (2) students are provided with transportation home.

A Profile:

CHELMSFORD (MA)

Factors

The Community√
The Superintendent√
A Cadre of Principals√
An Elementary Foundation√
Planning√

Statistics

Schools (Total): 7
Students (Total): 5,512
Per Pupil: $5,500
Arts Teachers (Total): 31

For more than 25 years, the Chelmsford School District, approximately 50 miles northwest of Boston, has maintained strong arts education while struggling against state-level tax cuts and funding limitations. Faced with extensive budget cuts a decade ago, Chelmsford was forced to take a comprehensive approach toward rebuilding its arts education programs. After conducting a survey and reviewing existing programs, the district leaders developed a five-year, systemwide plan to make curriculum and schedule changes.

The district began to:

- reinstate (after a five-year absence) weekly visual art classes in the elementary schools, in addition to weekly music and choir classes;
- introduce dance classes for second graders with the help of an artist-in-residence grant from the Massachusetts Cultural Council;
- form small music groups of fourth-grade beginning students who meet once a week;
- establish a new graduation requirement for all high school students to have 15 fine arts credits by the end of their senior year (beginning with the class of 2001);
- add a high school-level course in theater.

At the middle school level, Chelmsford faced difficulties with arts scheduling. To meet this challenge, block scheduling was instituted with arts schedules completely restructured into an arts block. Instead of students being taken out of classes to go to music rehearsals, they now have these classes daily, along with other disciplines. As a result, the middle school music programs witnessed a 50 percent increase in student participation and interest.

The changes have been supported by the community. The Chelmsford Friends of Music organization, which has provided consistent financial and political support for arts education for many years, sponsors in-school artist visits and residencies, transportation to arts venues, scholarship aid, and the purchase of instruments and band uniforms. School councils and parent-teacher organizations further supplement arts education needs. A school board committed to backing arts initiatives has influenced the opinions of fellow board members, and both superintendent and principals have teamed to provide leadership in restructuring Chelmsford's arts education.

A Profile:

CHITTENDEN SOUTH (VT)

Factors

The Community√
Teachers Who Practice Their Art√
National, State, Other Outside Forces√
Continuous Improvement√

Statistics

Schools (Total): 6
Students (Total): 4,100
Per Pupil: $7,800
Arts Teachers (Total): 17

The school district of Chittenden South — situated south of Vermont's largest city, Burlington — comprises a number of independent towns in a largely rural setting. A challenge to the continuity of arts programs and instruction is posed by the fact that each of the towns within the district is run by autonomous, separate, and independent school boards. As a result, although the school district as a whole is making great strides toward proficiency in the arts, each individual town is approaching this goal at a different rate and through different methods.

Despite the challenges this complex arrangement presents, Chittenden South has set the goal of a comprehensive, sequential, and high-quality arts program for all of its students. Placing equal emphasis on the value of music, art, theater, and dance, the district is working as a whole to see that each discipline is represented fully through a district-wide standards committee. Arts educators throughout the district consult one another on student achievement in the context of the Vermont Framework standards document.

Many teachers use the arts in integrated units, both with and without assistance from arts instructors, and they collaborate among disciplines and schools. Music teachers of small elementary schools meet regularly, share ideas, and even plan joint concerts. The distance between sites in the district makes it difficult for students

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to establish relationships and friendships in other schools, so such opportunities are of special significance.

Instructors at the Charlotte Central School — aware that past limitations of planning time with teachers and contact time with students curtailed diffusion of the arts among disciplines — are participating in a multi-year collaboration between a local pottery artisan/parent and an art teacher that is designed to integrate art and social studies.

Many arts educators in the district have become leaders in the state, developing rubrics and benchmarks in a five-year, ongoing development of assessment techniques. District arts teachers and students collaboratively share and critique student work online with artists and other districts through a statewide Web project with the Vermont Arts Council. Student music compositions are digitized, artwork is scanned, and portfolios are retained electronically. Student work is also displayed on school home pages.

A Profile:

CLEVELAND (OH)

Factors

The Community√
National, State, Other Outside Forces√
Planning√

Statistics

Schools (Total): 119
Students (Total): 74,026
Per Pupil: $7,151
Arts Teachers (Total): 257

One of the most financially challenged school districts in the nation, Cleveland Public Schools, has succeeded in creating a strong and successful basis for arts education through the concerted effort of six local foundations.

According to Dr. Richard Boyd, who was serving as superintendent — appointed by the state — in 1995, the foundations decided to contribute to the systemic improvement of arts education in the schools rather than simply continue to help keep local arts groups viable. The staff at one foundation questioned, for example, the efficacy of continuing to spend $50,000 a year to send all of the third grade children to a performance of the symphony once a year. "How does that change kids in the long run?" they asked themselves.

To determine how best to use the foundations' resources, the six organizations came together and hired the Boston-based Wolf Organization to conduct a comprehensive study. The consulting group identified and met with every agency in the county involved in the arts and ultimately recommended the creation of a committee of school district personnel and arts group leaders tasked with formulating the approach.

Meanwhile, with a salary subsidy from one of the foundations, one individual was hired to work in the school system and another to work with a coalition of cultural groups. The objective: to explore how arts groups could work to meet the needs of the schools. Visits to Chicago, Milwaukee, and other large school systems with successful arts/schools collaborations proved invaluable. As part of this initiative, the Cleveland team established a link to the Web site of the Chicago Arts Partnership in Education (CAPE), and they now exchange lesson plans and best practices.

The resulting program supported by the six foundations is known as ICARE — for "Initiative for Cultural Arts in Education." It is administered by the Cleveland Cultural Coalition, which also raises funds from businesses and corporations. ICARE's mission is to connect "the resources of the Greater Cleveland cultural community to the needs of the Cleveland Public Schools in a way that places arts and culture at the center of the school curriculum."

Of the 119 schools in the Cleveland system, a dozen are now engaged in 11 different partnerships established by this program. The Cleveland Opera, the Cleveland Museum of Art, Young Audiences of Greater Cleveland, and the Cleveland Orchestra are just a few of the local groups that have helped create and integrate lesson plans in the schools.

To participate in the ICARE program, a school or an arts group must submit a proposal based upon a school's needs. The cultural partner must make a minimum commitment of five years to the school. Depending on the school's needs, ICARE provides funding for professional development for arts specialists and classroom teachers, the fees of artist/educators from outside the school, compensation for teacher and artist planning time, and materials for arts education projects.

ICARE has set forth eight expectations for individual school/cultural institution partnerships. The partners are expected to commit to:

1. a long-term relationship
2. joint planning
3. professional development for all participants
4. identification of specific learning objectives of all disciplines
5. development of engaging and participatory activities for students
6. on-site and school-site programming
7. integration of cultural experiences into the daily school curriculum
8. accountability through program evaluation and student assessment

To help partners meet expectations, ICARE supports professional development of teachers, artists, parents, and administrators. ICARE offers a summer institute on curriculum development and a series of at least six workshops on partnership mechanics, student assessment, parent involvement and other areas relevant to arts education.

After two years of operation, program evaluations conducted by ICARE, the 12 schools, and the Wolf Organization showed improved attendance at partnership schools. Test scores had improved at some sites. And at one school, which services children with behavioral problems, both behavior and attendance have improved.

Expansion of the program to more schools is one clear goal. Such expansion would require the full financial participation of the Cleveland school district, as well as the involvement of cultural institutions, artists, and parents, to ensure its success and long-term viability. Changes in the governance of Cleveland Public Schools — from state control to the city of Cleveland — are likely to have an impact. Also, the ICARE administrators note, as the Cleveland school district moves to site-based management, individual schools will receive more funds from the district. This new money could help support arts education at those sites. Given ICARE's school staff technical assistance in assessment, accountability, use of community resources and grant-writing, the skills should be in place to enable arts education to remain viable without complete dependency upon ICARE.

A Profile:

CLOVIS (CA)

Factors

The Community√
The Superintendent√
National, State, Other Outside Forces√

Statistics

Schools (Total): 32
Students (Total): 30,627
Per Pupil: $4,084
Arts Teachers (Total): 359

The Clovis Unified School District is located in a growing suburb of Fresno, California, where change is occurring rapidly as new families move into the district known for its small-town charm and good schools.

Arts education in Clovis schools has succeeded because of top-down support. "My goal is to have every students involved in the arts every day," says Dr. Walter L. Buster, superintendent. His interest is to focus on a student's need for a well-rounded education of mind, body, and spirit. A well-rounded education includes study of the arts.

One of the district's schools, Valley Oak Elementary, is participating in the Transforming Education Through the Arts Challenge, supported by the Getty Education Institute for the Arts and the Annenberg Foundation. Valley Oak is one of 36 schools throughout the country that are participating in the Challenge. During the first year, teachers at the school learned about the Discipline-Based Arts Education (DBAE) method of teaching the arts and have begun integrating the arts across other subjects. This one school's involvement is helping other schools to learn about the whole school change model through district-wide workshops.

Among the many ways the community supports arts in the schools is the Clovis Arts Docent program, which sends parents and volunteers to visit classrooms weekly to discuss and share history and research about works of art. The program, in existence for more than 15 years, involves training by art teachers, and sometimes participation in DBAE classes.

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A Profile:

COEUR D'ALENE 271 (ID)

Factors

The Community√
The Superintendent√
Continuity in Leadership√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√

Statistics

Schools (Total): 14
Students (Total): 8,770
Per Pupil: $4,121
Arts Teachers (Total): 34

A resort community overlooking a lake of the same name, Coeur d'Alene boomed as a center for logging and mining during the 1880s. In the 1990s, it has been building a forward-looking, technology-integrated program of arts education that is firmly rooted in a century-old tradition of support.

Coeur d'Alene's arts programs have benefited greatly from a remarkable continuity of staffing. Two typical examples are the current high school band director — only the third since the late 1920s — and an instructor in the high school art program who only recently retired after 26 years of service. Vocal and elementary music teachers have been added to the faculty over many years, and the district achieved full-time, elementary through high school music coverage in 1986. The high quality of instruction in Coeur d'Alene has been recognized at the local, state, and national levels through numerous awards and invitations to staff to participate in special training opportunities.

Dr. David Rawls, superintendent, believes that arts programs must be available to all children beginning at an early age. He also supports ongoing arts education for all, as well as deeper, broader, and more comprehensive opportunities for students as their skills and talents develop.

In Coeur d'Alene, all elementary students take regularly scheduled art and music classes, and services are also provided to pre-school and special education students. Special choruses are offered to fourth and fifth graders who wish to gain additional singing experience, and all sixth graders are exposed to music and art in a series of "exploratory" classes. At the seventh-grade and high school levels, art and music become elective classes (drama becomes an elective at the high school level), while some music classes are open to any student who registers and others are open by audition.

In addition to traditional areas of the arts curriculum — visual arts, music, creative writing, theater and dance — video production and graphic design are offered at the middle and high school levels, and specialized visual arts instruction at the elementary level. Integration of the arts curriculum into other content areas is encouraged, particularly at the elementary level, and each school designates a line item for arts education in its respective budget. Curriculum guides were developed to involve not just staff and administrators in arts education, but also members of the community.

Community partnerships are abundant at both the local (Citizens' Council for the Arts) and state (Idaho Commission on the Arts) levels. Through active advocacy efforts, grants have been received for artist residencies, innovative programs, musical instruments, curriculum materials, choir robes, and technology equipment. Local businesses donate materials that would otherwise be discarded to the visual arts program: flooring companies donate discarded tile; printing companies donate cut paper, and interior designers give fabric and wallpaper samples. Parent volunteers assist in the classrooms or with special projects, and they are often the initiators of fund raisers and other awareness-building projects.

The introduction of technology provides the district with an opportunity to explore skills necessary for many arts-based careers. Through partnerships with Adobe and Macromedia, teachers have learned to use new resources, expanding their own teaching to include technology.

This effort has been so successful that individual Coeur d'Alene instructors have been selected as Northwest Technology Teacher of the Year. Teacher Mike Clabby directed an American history class at Lakes Middle School through a year-long project culminating in the production of a CD-ROM. Using the advanced software Director and SoundEdit 15, he broke the class into small teams and led students acting as writers, artists, research directors and project directors to design segments focusing on topics ranging from slavery to the U.S. government.

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A Profile:

COLUMBUS (NE)

Factors

The Community√
The School Board√
District Arts Coordinator(s)√
National, State, Other Outside Forces√

Statistics

Schools (Total): 10
Students (Total): 3,538
Per Pupil: $4,855
Arts Teachers (Total): 17

Columbus, NE, is a small rural town approximately 70 miles west of Omaha. The Columbus Public Schools implemented a Discipline-Based Arts Education program more than a decade ago. Ann Masters, Nebraska Department of Education, recommended the district for this study:

- Because of Columbus' involvement [with DBAE] on a national level, secondary art educator Jean Detlefsen has served on the National Board of Professional Teaching Standards Setting Committee and has coordinated Nebraska's K-12 Visual and Performing Arts Curriculum Frameworks Project that was funded by the U.S. Department of Education, Office of Innovation.
- Columbus continues to be interested in excellence in arts education as they begin their work to ensure that all high school students receive visual arts education through integrating the visual arts into history, language arts, and foreign language classes. This curriculum program is supported by an Annenberg-Getty Arts Partnership award which provides staff development, technical assistance, and materials to 36 school buildings in the nation.

Columbus Public Schools' experiences with Discipline-Based Arts Education are documented in Brent Wilson's *The Quiet Evolution: Changing the Face of Arts Education* (1997), published by the Getty Education Institute for the Arts.

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A Profile:

CSD #3 (NY, NY)

Factors

The Community√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Continuous Improvement√

Statistics

Schools (Total): 37
Students (Total): 15,000
Per Pupil: $7,863
Arts Teachers (Total): 165

Even after New York City cut all of its school arts programs in the early 1970s, Community School District #3 (CSD #3) on Manhattan's Upper West Side has succeeded in keeping the arts alive in its schools. The concerted fund raising efforts of district parents has been one major factor. Another is the building of strong, enduring partnerships with arts organizations and institutions.

From its broad and deep experience with partnerships, CSD #3 offers valuable lessons in how to develop and manage external arts education resources. Particularly instructive are the district's expectations of both the schools and the participating institutions.

"We demand a great deal more from these institutions than a short prepackaged residency program that comes and goes within a period of weeks and offers little more than an enrichment experience to our students and their teachers," Shelly Alpert, CSD #3 director of cultural arts wrote in the district's report for this study. She elaborated:

- CSD #3 insists upon ongoing professional development for our pedagogical staff; workshops for parents, and an ongoing and long-term teaching artist presence in the school (20 weeks or more). We expect our classroom teachers to become educated in the residency discipline and to take responsibility for teaching, planning, program implementation, and integration into other subject areas. If a classroom teacher is working with a performance-based program, s/he is also responsible for attendance at performances and exhibits both in school and at the cultural institution on an ongoing basis. We have learned that all members of the school community, including the principal, who are afforded the privilege of working with a particular institution, must make a commitment of time, energy, and willingness to be educated in order for the program to be effective and to continue over time. Moreover, there must be a willingness to constantly evaluate the goals and outcomes of the program and to work toward positive change and program effectiveness.

The challenge for CSD #3, the district's leadership points out, is in institutionalizing these partnerships and making them part of the fabric of teaching and learning in this Upper

PARTNERS APLENTY

Community School District #3 has established partnerships with these institutions and organizations, among others. Funding for the partnerships is provided by a range of sources, including grants obtained by the school district or by the partnering organization.

Carnegie Hall (Schools Partnership LINK-UP! Program)
CUNY Graduate Center
42nd Street Fund
Lincoln Center Institute
Metropolitan Opera Guild (Creating Original Opera Program)
Museum of Modern Art (Visual Thinking Curriculum, or VTC)
Music for the World Foundation
New York Philharmonic
Studio in a School
Teachers College, Columbia University (including the Creative Arts Laboratory, or CAL)

Artists in residencies, which also are funded in many different ways, have included:

Alvin Ailey Dance Company
American Ballroom Dance Institute
Arts Horizons
Ballet Hispanic
Bloomingdale House of Music
Blue Heron Theater
Chamber Music Society of Lincoln Center
Children's Art Carnival
City Center
Elaine Kaufman Cultural Center
L.E.A.P.
Metropolitan Museum of Art
Midori Foundation Residencies
National Dance Institute
New York City Ballet
92nd Street Y Chamber Symphony
Studio Museum in Harlem
Symphony Space C.A.P.
Teachers and Writers Collaborative
Western Wind Vocal Ensemble
Young Audiences of New York

West Side community.

The many arts partnership initiatives of the district are supported by the school board, which has consistently approved budgets with major funding for the partnerships, for the district's arts-based schools (The Centre School, Wadleigh Alternative Arts Middle School, School for Writing and Publishing, West Side Academy Middle School, and the Special Music School of America), and for salaries for a full-time arts coordinator and arts staff developer.

Community Superintendent Patricia A. Romandetto also supports the arts education programs and would like to see the district's schools use the arts as a tool for restructuring. Parents, meanwhile, demonstrate their support through countless fund raisers and vigorous advocacy. Alpert points out that even in New York City, as in so many districts across the country, "It is often parental pressure that has persuaded the district to fund full-time positions in the arts."

A Profile:

EAST STROUDSBURG (PA)

Factors

The Community√
The School Board√
An Elementary Foundation√
Continuous Improvement√

Statistics

Schools (Total): 7
Students (Total): 6,164
Per Pupil: $5,096
Arts Teachers (Total): 35

Nestled in the Pocono Mountains, East Stroudsburg Area School District provides a sequentially developed foundation in basic arts education at the elementary level and offers electives and activities in the visual arts, music, and drama from grades 8 through 12. With this firm base and the school board's continuing financial support of the arts programs, the district is fertile ground for pilot progams in arts education.

One such program began six or seven years ago under the guidance of Resica Elementary School principal Greg Naudascher and Becky Gorton, an early childhood educator at Northampton Area Community College. Their schools formed one of 12 core teams in "Arts as a Way of Learning," a national training program developed by Binney & Smith to enhance educators' efforts to integrate the arts across the curriculum. Located in nearby Easton, Binney & Smith became an active partner in the Resica project, which resulted in a formal inservice program.

One good collaboration led to another, which was launched two years ago. The second partnership — between Resica and East Stroudsburg University — was initiated by Naudascher and Dr. Patricia Pinciotti, a professor of education whose grant-writing efforts resulted in funding from Heinz. This collaboration's focus is ongoing staff development to give the district's arts specialists and classroom teachers a knowledge base in arts and integration strategies.

Additionally, that collaboration has led a project to build students' inquiry skills. At the start of the year, the elementary students from Resica and college students from East Stroudsburg University visit the Allentown Art Museum. The purpose of the museum visit, Greg Naudascher explains, "is for the students to learn how to really look at a piece of art, to interpret a work in a systematic way and respond in a journal in words and pictures. Later, we will use this journal to look at a piece of art and tie what we've observed into curricular themes, say Turner's work if the theme is oceans. In the spring, we plan to return to an art museum — to the Metropolitan Museum of Art in New York — which will give the students an opportunity to use the inquiry skills they've developed over the year."

East Stroudsburg Area School District has a consistent curriculum for the school system, but each school has the freedom to determine how to deliver it. The effects of Resica's explorations in arts-based learning are beginning to be seen elsewhere in the district. Says Naudascher, "We've chosen to look at the arts as an important part of what we do at Resica. We are seeing a ripple effect elsewhere in the district. One thing that's occurring is that Howard Gardner's theory of multiple intelligences is pervading our schools. So more and more administrators and teachers are seeing how the arts dovetail with that, and they are looking at how to make the arts work in their classrooms and schools."

A Profile:

EL DORADO #15 (AR)

Factors

The Community√
Continuity in Leadership√

Statistics

Schools (Total): 9
Students (Total): 4,800
Per Pupil: $4,021
Arts Teachers (Total): 20

The El Dorado School System has a tradition of excellence in the arts that spans more than 50 years.

The music program holds the record for longevity. A trophy case in the high school gymnasium displays awards won by district musical groups dating back to 1928. El Dorado was one of the first school systems in the state to recognize the importance of having certified music specialists to teach music classes to elementary students. "Having this very important foundation," the district reports, "is one of the factors in the development of outstanding programs in the secondary schools." In addition to its leadership in hiring, the district was the first, and for many years the only, school system in the state to offer orchestra instruction as part of the curriculum. The string program was instituted in the late 1950s at about the same time a community orchestra was formed.

El Dorado Schools' Thespian Troupe No. 42, granted a charter in 1936, is active today as it draws upon students in grades 9 - 12 who have the opportunity to take Drama I, II, III, and IV. A fully equipped "Little Theater" on the high school campus facilitates student-produced theater works. Each semester the students produce a play which they present to the district's elementary and secondary schools as well as other area high schools. Students also participate in individual competitions at the regional and state level.

Although much of the art activity at the elementary level is the work of the classroom teachers, El Dorado has a certified arts specialist who works with children in special arts projects. Classes in the middle and high schools are taught by certified art teachers.

The district allocates 3 percent of its budget to arts education and provides designated music classrooms in each elementary school, ensemble rehearsal rooms in each secondary school, arts rooms in each middle school, and two art rooms in the high school.

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The community, which has supported arts education in the district through ongoing advocacy and arts organization partnerships, recently institutionalized its support when a group of citizens established an educational endowment. In creating the endowment, which is dedicated to funding innovative programs beyond the scope of the district's financial resources, the founders stated their belief that the fine arts are core subjects.

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A Profile:

ELMIRA (NY)

Factors

The Community√
Continuity in Leadership√
An Elementary Foundation√

Statistics

Schools (Total): 13
Students (Total): 8,270
Per Pupil: $4,758
Arts Teachers (Total): 51

Located in New York's Finger Lakes region not far from the Pennsylvania border, Elmira is the state's 16th largest school district, serving more than 8,200 students in 13 schools. Although Elmira's economy took a downturn in the 1980s with the loss of manufacturing jobs, the city is making a comeback with recent employment growth.

Elmira has a strong history of fine arts and boasts a program in place for more than half a century. The breadth and depth of the district's fine arts program are rare among small city school districts. It provides a wide range of courses including instrumental and vocal music opportunities and advanced electives in sculpture, oil painting, photography, and ceramics. In a district with 49 percent of its students receiving free or reduced meals, elective enrollment ranges from 43 to 77 percent of eligible students.

Elmira's school leaders seek a balanced curriculum of academics, aesthetics, and athletics, believing that an appreciation of culture and the arts is essential to the education of the whole person. Their aim is to establish the arts within a cultural and historical context that conveys both the distinct nature of each art form and the interrelationships among art forms.

The district has developed two arts programs with different purposes: (1) core curricular arts education and (2) arts integration.

The purpose of the art and music "core" is "sequential development of student art/music knowledge, skills, and attitudes K-12." The distinguishing characteristics of this program include a focus on the production of art, providing a dedicated classroom space and time, as well as high expectations in student performance and production. The "integrated arts" program focuses more on exposure and opportunity for multidisciplinary learning in a project-focused environment.

An example of the integrated-arts program is the whole-school program at Coburn Elementary School, which serves 850 pre-kindergarten to sixth-grade students. Its integrated arts program provides classes in grades 2 to 6 with two artists in residence, one in the fall and one in the spring. Each artist has expertise in a culture or time period being studied in the social studies curriculum of that grade level. The aim is also to integrate science, mathematics, and language arts into the unit. For example, third-grade students studying Africa with a resident artist over a period of two or three weeks learn different dances for planting, weddings, and hunting. Classroom activities also focus on learning about African languages, economics, costumes, and government. Students have an opportunity to demonstrate their knowledge by exhibiting their work and performing in a song-and-dance festival for parents, peers, and community representatives.

Coburn's program has received additional funding from the Arts of the Southern Finger Lakes and the New York State Council of the Arts. The program serves as a model for the other eight elementary schools in the district and has been recognized statewide as an exemplary program.

The Elmira School District also provides opportunities for students to participate in summer arts programs. The Integrated Arts Summer Experience for third graders serves as an immersion experience with a special focus on beginning musical instruments. The children also study theater, dance, visual arts, and vocal music in this program, which runs daily, three hours a day for six weeks.

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A Profile:

FAIRFAX COUNTY (VA)

Factors

The Community√
The School Board√
Planning√

Statistics

Schools (Total): 239
Students (Total): 149,830
Per Pupil: $7,451
Arts Teachers (Total): 771

Fairfax County Public Schools (FCPS) serves a sprawling suburban region of Virginia across the Potomac River from Washington, D.C. Once a largely rural area, the county began expanding rapidly in the early 1970s and 1980s as new business and commercial centers located within its boundaries. These changes brought increased wealth and growth to schools and school programs (including arts education programs). But as the growth slowed in the late 1980s and early 1990s, school budgets became political as well as fiscal issues.

The district is in the fortunate position of having substantial and well-organized community support for arts education, as well as a highly diverse population that generally recognizes the significance of the arts to education. Fairfax County students originate from more than 150 countries and speak more than 100 different languages and dialects. Some 93 percent of the district's graduates go on to college.

Fairfax County Public Schools' commitment to the arts began in 1964 when the district implemented band in grades 5 through 12. String programs in grades 4 through 12 followed, and choral programs have been in place since the 1950s. Elementary general music began in the 1960s, and theater arts came into their own when separated from English programs in a self-sustaining department.

Beginning in 1985, a new emphasis was placed on arts education, resulting in a significant increase in course offerings, staffing, and student enrollment. In 1991, the district's Fine Arts Office, allying itself with a number of community leaders, stated the need for a "clear vision for the arts, a common agenda." A public-private partnership — the Fairfax Arts Coalition for Education (FACE) —was formed to spearhead an advocacy effort.

Composed of parents, teachers, students, business leaders, arts organizations, and other members of the community, FACE meets regularly to further a proactive arts agenda for the schools. The heightened awareness which the organization promotes was critical to curtailing cuts to arts budgets when the school system faced across-the-board cutbacks during 1991-93. The successes of FACE have been attributed in part to the fact that the group has represented a philosophy of arts education as opposed to individual programs or instructors. Therefore, decisions beneficial to the entire community of children have been arrived at more easily.

The agenda and calendar of FACE are set to impact the budgetary decisions of both the Fairfax County School Board and Board of Supervisors, a strategy that has proved effective on a regular basis. Each year from 1992 through 1997, the elimination of the fourth-grade strings program was slotted as a budget reduction. In the wake of FACE's campaign of letters, faxes, e-mails, telephone calls, and public advocacy appearances, the proposed cut never took place. Attempts to eliminate or reduce the elementary art program also met with such resistance from the organization that the program not only was retained but grew in number of instructors from 75 to 102. As a result of its participation in FACE, the parent-teacher organization of Fairfax County led the way in promoting a fine arts graduation requirement separate from the practical arts. ●

A Profile:

FREMONT COUNTY 14 (WY)

Factors

The Community√
The Superintendent√
National, State, Other Outside Forces√
Planning√

Statistics

Schools (Total): 3
Students (Total): 737
Per Pupil: $9,076
Arts Teachers (Total): 11

Fremont County School District 14 — the only K-12 school district on the Wind River Indian Reservation near Ethete, Wyoming — was formed by community members who held a vision of educating their children while incorporating the Native American culture into the curriculum. With the dual challenge of education and preservation of culture before them, Fremont County has relied on the arts to meet the needs of its students.

Superintendent Lonny Hoffman believes that "paying attention to the students as individuals, acknowledging their culture, building positive self-concepts, and instilling and reinforcing a sense of worth through the application of the arts" has been key to shaping the Fremont district's educational vision.

This arts-centered philosophy combines the uniqueness of a traditional culture with the multiple ways of knowing that the arts encourage. Native arts experiences are offered at all levels and to all students and are embedded in nearly all classes across the curriculum. Singing, music, dance, and traditional handcrafts are taught in combination with lessons on symbolism and nature studies, and special events such as Native American Heritage Week and Native American Day give occasion for district-wide participation in traditional celebrations.

Fremont County's curriculum is designed by a district-wide team composed of board members, education staff, and members of the community. Native American language and culture play an inseparable and integrated role in the articulation of all Performance Standards, which exist at the school, district, and national — but not state — levels. The county's curriculum review process is continual, as administrators strongly believe that becoming "too comfortable or satisfied can jeopardize any successful program or system." Illustrated books in native languages are published by the district for use in instruction, and Native American language courses are offered alongside other languages. Cultural immersion programs at the K-2 level ensure preservation at this critical stage of development.

Given a community that copes with unemployment as high as 90 percent, the district seeks outside support for cross-curricular projects. With the assistance of the Bureau of Land Management and the Wyoming State Historic Preservation Office, an archeology curriculum block was established that integrates the fields of photography, math, science, and cultural history. A grant to preserve oral traditions and storytelling provides students with opportunities to use sound and video technology to conduct research and record cultural events while combining the disciplines of English, social studies, math, communication, music, art, and photography. The efforts of students participating in these and similar projects have been recognized at the state and national levels, and a Fremont County student recently represented the state of Wyoming at the National History Day Competition.

Elders of the Arapaho and Shoshone tribes, who officiate at religious ceremonies, offer advice, and govern the tribe, are among the community members involved in this process. Demonstrations of traditional arts and crafts, singing, drumming and dancing are regularly presented to the students by community artists.

A partnership with the Lander Valley Medical Center yields a special annual exhibit of student art, and students from Fremont's high school (Wyoming Indian) became the first and only high school students invited to exhibit their work in the Main Gallery of the Wyoming State Museum. Local businesses present art scholarships for students attending and graduating from Wyoming Indian High School, and a local printer produces calendars illustrated with student artwork and provides them on a complimentary basis to the community.

Fremont administrators believe that "when you, as a district, reach out to bring the community into your arts education reform, the collaborations are as varied as the towns in our county." Districts have emphasized this outreach as the link that makes their education in the arts relevant. ●

A Profile:

FULTON COUNTY (GA)

Factors

The Community√
The School Board√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 63
Students (Total): 64,649
Per Pupil: $5,765
Arts Teachers (Total): 260

Students in Fulton County, Georgia, begin their arts learning with a strong elementary visual arts and music foundation, move to an arts requirement in sixth through eighth grades, and, in high school, may choose from a wide range of arts electives — visual art, music, dance, theater, television and film production, graphic communications and design, and arts and technology. The

continued on next page

Fulton district also offers two magnet high schools: (1) the School of Arts and Sciences, with courses such as music theory, history of the arts, composition, conducting, and choreography and (2) the School for Visual and Performing Arts, with ballet, jazz band, sculpture, play production and set design, ceramics, commercial design, and graphic art and printing.

To support these arts-intensive programs, the district offers staff development courses year-round. To better serve elementary and middle school students with special needs, Fulton County employs three adaptive arts specialists and three music therapists. The Music Education Department, Art Education Department, and Services for Exceptional Children work cooperatively to schedule and prioritize classes; a pair of art and music specialists share a home-base school where they meet every Friday as well as periodically with other specialists for sharing and planning. Ultimately, the therapists are able to achieve goals of special education and life skills in addition to goals of the regular elementary and middle music and art education curriculum.

The community is central to the success of arts education in the district. Parents volunteer at school events, organize and support school fundraising and booster club efforts. They also volunteer to share their personal expertise with students in the classroom.

In advocating the importance of arts education to the community, the Fulton County district has formed alliances with many regional businesses, including Georgia Power Company, Nations Bank, and the Music and Arts Center. These businesses have provided support by donating venue space for arts events, providing scholarships to outstanding arts students, and assisting with fundraising.

The school board supports arts education financially, but this support goes beyond dollars. Both teachers and students are frequently recognized for achievement in the arts. Moreover, the Fulton County Board of Education has worked for state support of the arts through frequent communication and advocacy with the State Board. For example, Fulton County's superintendent, Stephen Dollinger, testified at a State Board meeting on the need to include fine arts classes in the formula for students who hope to graduate from Georgia high schools with a "College Preparatory Diploma with Distinction."

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A Profile:

GLEN RIDGE (NJ)

Factors

The Community√
The School Board√
The Superintendent√
Continuity in Leadership√
A Cadre of Principals√
Parent/Public Relations√
An Elementary Foundation√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 5
Students (Total): 1,408
Per Pupil: $8,716
Arts Teachers (Total): 4

Glen Ridge Public School District has a 30-year history of support for the arts, an engaged community, and a school board that supports the arts not only in words but in deeds — hiring a superintendent, Judith Conk, who was one of the authors of the State Core Curriculum Content Standards in the Arts and president of the Alliance for Arts Education/New Jersey. Conk speaks to the importance of:

- supportive administrative leadership — "When you sit with a board during budget cutting, it is vital to have articulate spokespersons who can show how the arts help children succeed in learning";
- teachers with vision who "make a difference in making the case for arts support" because they see this is "not just the battle of art for art's sake versus integrating the arts, but about engaging with the arts as a whole";
- community involvement and partnerships to help the district maximize resources.

Glen Ridge parents advocate for their children's education and roll up their sleeves to work together in self-supporting enrichment committees aimed at providing high quality arts experiences and artists in the schools. The Music Parents Association organized a "get out the vote" campaign that was responsible for passing the school budget with increased arts funding. Community members with special talents find ways to share them with the children; Chuck Mangione, for example, rehearsed the jazz band in one of his compositions. An actor who had performed in "Jesus Christ Superstar" helped with the high school theater's summer production. The community also supports innovation in arts education, among other areas of the curriculum, by providing seed money for research and special projects.

There is also ingenuity at work here: For example, when a high school principal became aware of a growing student desire for drama courses, the principal found a neighboring high school that was willing to provide interactive distance learning courses "allowing students at two different sites to pursue their love of theater." A similar solution led to a film production class.

VOTE "YES" FOR THE ARTS BUDGET

Glen Ridge Public Schools arts specialists, classroom teachers, and department heads recognize that working together to create a budget maximizes the resources available to them in order to run their programs.

The budget process in Glen Ridge begins with consensus among the educators. Then it moves to administrators for review — first to the principals of each school, then to the superintendent, then on to the school board. But here's where Glen Ridge departs from the ordinary. Instead of a vote on the budget by the Board of Education, the budget is put before the public for a vote. This is the point at which community support for arts-based items is crucial — when competition is high for the limited resources. Because the public vote provides an opportunity for the public's opinions to be voiced, community groups such as the Music Parents Association organize "get out the vote campaigns" to build support for the arts. For the past couple of years, these campaigns have been successful: The allocation for arts education has increased.

The Glen Ridge Board of Education nurtures such creative thinking and also recognizes achievement and new ideas from teachers and students at each board meeting's "Showcase of Successes." A teacher of origami, for instance, taught this art form in the context of the study of geometry. He demonstrated his techniques at a board meeting, and, said Superintendent Conk, "people could see that the arts are grounded in many subjects."

Art teachers also assign a two-month sculpture homework project and will visit students at home to advise them on their sculpturing. The constant communication among administrators, parents, students, and teachers serves to further strengthen Glen Ridge arts education programs.

A Profile:

HAMILTON (OH)

Factors

The Community√
The School Board√
The Superintendent√
A Cadre of Principals√
An Elementary Foundation√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 18
Students (Total): 10,034
Per Pupil: $4,437
Arts Teachers (Total): 40

Hamilton, located approximately 20 miles from Cincinnati, is home to one of the nation's leading efforts to demonstrate the effectiveness of quality daily arts experiences in the traditional neighborhood elementary school. The success of Hamilton's experimental educational program rests with a community — school boards, superintendents, principals, teachers, parents, artists, local institutions — willing to take risks and plan and work together.

Under conducive conditions created by increased development of arts education policy at the national and state levels, the cities of Hamilton and neighboring Fairfield resolved during 1990 to map out a Cultural Action Plan for their schools, beginning at the elementary level. Conducted by Burgard and Associates of Beaufort, North Carolina, this plan had two immediate goals: (1) the construction of a new arts center in Hamilton and (2) the institution in the Hamilton and Fairfield schools of a comprehensive arts education program supported by that same arts center. The program outlined in the plan called SPECTRA+ (Schools, Parents, Educators, Children, Teachers Rediscover the Arts) was implemented during the 1991-92 school year. Through an application process in 1990, one elementary school in each city (Hamilton and Fairfield) was selected to become a SPECTRA+ site. After a year of planning, the program was introduced at each school in 1992 and later expanded to add two additional sites in Hamilton.

SPECTRA+ is a methodology that places the arts in the daily curriculum as a basic subject. The program has five major components:

1. Arts instruction
2. Arts integration
3. Artists in residence
4. Professional development for teachers
5. Evaluation and advocacy

These components combine into a curriculum that involves art, music, dance, drama, literary, and media arts. Each school must offer arts instruction in music, visual art, dance, and drama at least one hour per week, and classroom teachers are trained to deliver academic subjects through the arts by teaming and planning with arts teachers and artists.

Teachers are required to schedule built-in planning time among their peers and arts specialists to enable arts integration activities in content areas. Among the activities yielded by the collaborative planning are a project that teaches students to write their own operas, impromptu "sidewalk concerts" for the community, and the staging of an evening of dinner theater.

Local artist-in-residence programs are an integral part of school activities. Artists become a part of the school culture, sharing their creativity with all grade levels of students and teachers, and filling in the gaps in those instances where certified personnel cannot instruct in underrepresented art forms. Residencies are planned in advance sessions to ensure maximum effectiveness. Follow-up frequently takes the form of teachers electing to repeat what they have learned from the artists.

Parents are a valuable resource to the SPECTRA+ program and sites, serving as mentors, tutors, and classroom aides, and supporting school activities such as "Fine Arts Evenings." They also serve on site-based decision-making teams and, joining with members of the school board, advocate for the program and basic arts education at the local and state level.

As SPECTRA+ school districts elsewhere have found, student performances before school board members resulted in record turnouts, surpassing attendance of these same parents at parent-teacher conferences.

A funding arrangement for SPECTRA+ was created through a partnership between the pair of school districts and the Hamilton-Fairfield Arts Association (which became the Fitton Center for the Creative arts when it opened in 1992). The arrangement allowed the schools to assume more funding responsibility as the Fitton Center gradually pulled back both financially and programmatically during the four-year program evaluation period (1991-94). Funding provisions from the Goals 2000: Educate America Act and a separate SPECTRA+ line item (40 percent of total program funding) in the district's annual budget also aided implementation, as well as assistance from Miami University of Ohio and the Ohio Arts Council.

The Fitton Center for the Creative Arts is the principal SPECTRA+ player, providing funding, leadership, core values, and beliefs upon which to build the program, as well as the "ABCDE" (Arts Basic Center for the Development of Educators) program of teacher development and training. Through ABCDE, educators are trained in why and how to transform school culture through the arts.

The typical cost of the SPECTRA+ program — including staff professional development, artists-in-residence, arts specialists, coordinators, materials and equipment, — varies depending on school size and needs, but it begins in year one at $15,000 to $20,000, increasing to $40,000 to $60,000 by the year four. Evaluation costs are an additional average of $2,500 or more annually. Numerous sources of funding are tapped: boards of education, state and local arts councils and agencies, state education agencies, private and corporate foundations, and individuals.

Program effectiveness, student creativity, teacher/student attitudes, academic and thinking skill improvement, attendance, discipline and school atmosphere are among the areas measured to assess curriculum effectiveness. The effects of SPECTRA+ have been demonstrated in improved student performance as measured in the areas of reading, math comprehension, and creative thinking.

Self-esteem and attendance rates were also heightened, and students are frequent finalists and award winners at the state and national levels.

These outcomes have heralded the expansion of SPECTRA+ in other school districts across Ohio, in California, and in New York. In the home district of Fairfield, any school can become a SPECTRA+ site, but as the program is not "one size fits all," each school uses the tenets of the program's plan to design a program that suits that individual site.

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A Profile:

HATTIESBURG (MS)

Factors	Statistics
The Community√	Schools (Total): 9
The Superintendent√	Students (Total): 5,275
A Cadre of Principals√	Per Pupil: $5,170
National, State, Other Outside Forces√	Arts Teachers (Total): 30

> *"Theater at Hattiesburg High School was always more than just putting on a play. It involved learning from others and from observation; through our travels we always found innovations that we would not have experienced if we had confined ourselves to south Mississippi....Most importantly, theater has taught me more about myself. Through it, I have learned my own strengths and weaknesses. I have realized my limitations and discovered unrecognized possibilities."*
>
> — Kyle Robert Jefcoat, alumnus; Graduate Student, Duke University Law School; Former President, Yale Dramatic Association

Imagine developing a district-wide arts education program that:

- ensures sequential music instruction by certified music specialists for every student K-6, followed in middle and high school by opportunities to progress to bands, choral groups, orchestras, and a percussion ensemble;
- provides drama instruction in 40 percent of its schools;
- offers dance courses in middle and high school and forms a dance "team" that competes;
- expands secondary school visual arts instruction to include ceramics, textile design, video arts, and photography.

Now imagine developing that program in a community that must meet the unique needs of a culturally diverse student population and in a state where state-level funding for arts education is virtually nonexistent.

How would you meet those challenges? According to Penny Wallin, director of secondary education, Hattiesburg Public School District began to address them in the process of developing a comprehensive strategic plan in 1994. In that process, Wallin explains, "the community-wide commitment to arts education was 'reinvented.'"

Funding today comes from a variety of sources: partnerships with local arts councils, local business support, the Mississippi State University, and parents.

"Parents, no matter their socio-economic status, love to see their children succeed and perform," says Wallin. "Even if funding is harder to achieve, it takes very little money to hang up a child's art work or highlight their achievements at a PTA meeting. Arts don't take formalized systems to get going. It's all because parents care for their children."

Hattiesburg Public School District also finds that access to the latest research linking the arts to learning and brain development is essential for educating administrators and teachers about the arts. Therefore, the district holds monthly meetings of principals and six meetings of fine arts teachers each year to meet that objective. In addition, Hattiesburg turns to the local university for help in providing staff development for established teachers.

Three important things are happening in Hattiesburg due in part to these communications efforts and a high level of community support:

1. The district allocation for arts education is continuing to increase annually.
2. The arts were not singled out for reductions during the last budget crisis.
3. A line item has been added to the district budget for visual arts supplies, augmenting site-based funding for the arts.

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THE SUPERINTENDENT: APPLYING LIFE'S LESSONS IN THE ARTS

"The status of the arts in Hattiesburg Public Schools is...a direct reflection of the leadership of the superintendent and his commitment to educating all children," Penny Wallin, district director of secondary education, wrote. "The fact is, in a state that falls woefully short in its support for formal arts education, any focus on the arts has to have leadership and commitment at the local level to exist and thrive."

Dr. Gordon Walker, Hattiesburg's superintendent, has a clear vision for arts education based upon personal conviction. That conviction stems from a childhood incident: An art teacher criticized his picture of an eagle and discouraged him from drawing. Today, a similar picture of an eagle drawn by his son now hangs in his office as a reminder of that childhood experience. Walker recognizes that not all children are the same when it comes to artistic ability, yet it is the school's responsibility to see that "all students' lives are enriched and enhanced through academic achievement in the arts."

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A Profile:

HENRICO COUNTY (VA)

Factors	Statistics
The Community√	Schools (Total): 56
The School Board√	Students (Total): 39,000
The Superintendent√	Per Pupil: $5,672
An Elementary Foundation√	Arts Teachers (Total): 143
Opportunities for Higher Levels of Achievement√	

The best evidence of support for arts education in Henrico County (VA) Public Schools is the district's curriculum, K-12. Elementary students take classes from art and music specialists who serve all 39 elementary schools. Middle school and high school students may study in the fields of music, visual arts, theater, and creative writing, and they may choose among a wide range of courses, including barbershop quartets, music theory, computer graphics, art history, speech communication, and journalism. Students from the eight high schools also may elect to participate in arts classes held at Henrico High School's Center for the Arts. This program offers double periods devoted to the visual arts, dance, musical theater, and drama.

An additional outlet for student artistic expression is the Henrico Public Schools-run cable station, Channel 36, which features a variety of programs highlighting the arts in the area.

Support for arts education comes from several key constituencies, including the superintendent, school board members, teachers, business leaders, and parents, who have come to have high expectations of the district. (Both Henrico's Tuckahoe Middle School and Douglas S. Freeman High School have been selected as Blue Ribbon Schools by the U.S. Department of Education).

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A Profile:

HILLSBOROUGH COUNTY (FL)

Factors	Statistics
The Community√	Schools (Total): 174
The School Board√	Students (Total): 146,389
Continuity in Leadership√	Per Pupil: $3,505
District Arts Coordinator(s)√	Arts Teachers (Total): 587

In 1973, Hillsborough County – Tampa – had no art museum, no performing arts center, and just one visual arts elementary teacher. Today, the community is home to an art museum, a performing arts center, and a school system with nearly 600 certified visual arts and music teachers, visiting artists, and professional development program for teachers of the arts conducted through the partnering state university.

The sea change didn't just happen. "It took many people who had the same thoughts," said the first visual arts teacher, Joe Testasecca. "Our attitude was 'We're going to do it!'"

Change was first felt in the wind in the early 1970s, around the time Testasecca was hired and began looking for ways to put the arts into the schools. The visual arts instructor learned of a model in Boston for an artists-in-schools program administered in conjunction with a local arts council. Fortunately, Tampa had a small, young arts council, and the community was beginning to take steps toward the establishment of a museum and a performing arts center.

So Testasecca went to the school board, explaining the program he wanted to launch, and was granted $15,000 in seed money. The resulting program – Artists-in-the-Schools – continues to be funded by the school board and jointly sponsored by the school board and the county arts council. It has grown to include performances, workshops and field trips for children, teacher training, curriculum and resource development. One important factor in maintaining the financial support, Testasecca points out, is regular reports to the school board.

By 1989, with the arts center up and running and community support for the arts in the schools growing, the school board voted to put visual arts programs in the elementary schools. Within four months, the former lone arts teacher was directing the recruitment and training of more than 70 visual arts specialists. Soon thereafter, a team of university professors, members of the Tampa Museum of Art and Arts Council staffs, and school district employees developed an elementary arts curriculum that is still in place throughout the system. Today, through a collaboration with the Tampa Museum of Art, Hillsborough County's arts specialists and regular classroom teachers readily access curriculum-integrated materials in a Media Resource Center.

Art specialists have tended to stay with the county schools over the years. They are constantly motivated to grow: Twice a year there are professional study days in each arts discipline, and there are frequent opportunities to participate in professional development seminars and workshops. The district's schoolchildren, of course, benefit from the consistency and years of experience.

Educational administrators at all levels of the system make sure that when funding cuts are necessary, all departments take equal cuts. The support the arts now receive is due to solid partnerships throughout the community and consistent advocacy by both district and arts council staffs. ●

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A Profile:

HOWARD COUNTY (MD)

Factors	Statistics
The Community√	Schools (Total): 61
Parent/Public Relations√	Students (Total): 40,275
Opportunities for Higher Levels of Achievement√	Per Pupil: $6,100
	Arts Teachers (Total): 232

Based largely on the district's and community's belief that the arts are an integral part of a child's learning, the Howard County Public Schools' budget for the arts has been increasing since 1991 at a rate that surpasses the amount needed to cover basic costs. As a result, Howard County Schools now have:

- arts courses that are a standard part of the K-12 curriculum;
- visual and musical arts requirements for middle school students in grades 6 - 8, plus the options of chorus, piano, and band (45 percent of the total school population opts to participate in band);
- a requirement for high school students to complete at least one fine arts course

THE JAMES ROUSE THEATER AT WILDE LAKE HIGH SCHOOL

Redefining its mission in the early 1990s, the Howard County Arts Council wanted to strengthen its dedication to the schools in Howard County. With the district's acceptance, the two groups sat down to figure out a way to reach the students as well as the community. The solution was to renovate the auditorium at Wilde Lake High School into a state of the art teaching facility that also could serve as a community theater.

Home to more than a million people, Howard County is situated between Baltimore and Washington, D.C. The council hoped the renovated auditorium would appeal to performing arts groups that often did not have the financial means to rent theater space in Baltimore or Washington. The schools, meanwhile, would acquire an impeccable arts learning facility and direct access to the performing artists.

In further discussions, the school district and the arts council identified a need to form a governing committee "to guarantee an appropriate sharing arrangement among the parties and to maintain the quality of the performing arts space." The committee would be made up of representatives of the community, the arts, and the Maryland Department of Education. It also was determined that "priority will be given to arts and educational objectives of the Department of Education" followed by Howard County arts and sponsoring organizations. However, an outside management team would oversee the day-to-day operations of the theater, such as contracts, box office, scheduling, and publicity.

After studying the costs of constructing a new facility, the two groups decided it would be far more cost-efficient to renovate the Wilde Lake High School's theater for a tenth of the cost of a new facility. In order to pay for the renovation, the groups relied on a public/private partnership. The public partners included Howard County, the State of Maryland, and the National Endowment for the Arts through a grant to the Howard County Arts Council. The private supporters, both individuals and corporations, include James Rouse and his firm, the Rouse Company, developer of Baltimore's Inner Harbor, Boston's Fanueil Hall, and Columbia, MD. Rouse personally donated $100,000, although he asked that his gift be kept anonymous until the opening of the facility, which he attended with his grandson, actor Edward Norton.

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– theater, dance, music, and visual art are all offered – for graduation;

- additional arts specialists on staff, with the visual arts staff alone growing from 32 to more than 80 in 10 years.

Howard County has sought support from the community as it has grown its arts education program. The school district publishes a yearly calendar highlighting student artwork as part of its community outreach efforts. Most fruitful has been its partnership with the Howard County Arts Council. The arts council has assisted the district with fund raising and the building of a community theater facility within the district's Wilde Lake High School (see sidebar.)

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A Profile:

INDEPENDENCE (MO)

Factors

The Community✓
The Superintendent✓
Opportunities for Higher Levels of Achievement✓

Statistics

Schools (Total): 19
Students (Total) 11,539
Per Pupil: $4,100
Arts Teachers (Total): 48

Independence, Missouri, best known as the hometown of President Harry S Truman, is also recognized today for its district-wide arts education program. According to Assistant Superintendent Marcia Haskin, there are three key factors at work:

- **Sustained support:** A comprehensive written curriculum and a commitment to coordinators, department chairs, and certified art teachers (K-12) allow the district to have a coordinated arts program that focuses on student achievement and develops community involvement. Teachers have the freedom to pursue innovative grants that link other partners, bring additional resources, and integrate with more traditional academic areas.
- **Community Involvement:** Artists, arts organizations, public audiences, local businesses, and funders partner with the district's teachers and students for program development as well as performances. This involvement is seen in:
    - **Arts Partners** - sequentially introducing students to and involving them in the arts through the resources of local arts institutions;
    - Bingham Fine Arts Academy and the Music Arts Institute - providing selected students with individualized instruction;
    - Multiple Piano Concert - featuring 120 piano players in concert, many of them from the Independence school district;
    - Telecommunity Center - giving students access to two computer labs at Southwestern Bell's community center;
    - The Mayor's Christmas Concert and the Truman Concert - offering performance opportunities for students.

  With nearly 350 musical performances a year and frequent requests of local festivals, foundations, and community sites to feature student work at exhibitions, festivals, and fund raisers, the students of Independence's schools are a visible and active reminder to the community of the value of the district's arts program.
- **Student Achievement:** Appreciation and performance both count in Independence.

  Many students demonstrate exceptional talent in the arts, and the district strives to showcase that talent for the benefit primarily of the student but also for the district. Given the high level of free or reduced lunch participation (the elementary average is 41 percent) and the high number of adults in the community without a high school diploma or a GED (10,000), showcase and award opportunities enable many students to pursue their talents beyond the high school setting. Many of the students afforded these opportunities now work professionally in the arts.

  Student appreciation of the arts is another aspect considered crucial to the overall development of young people. By providing all students with a wide range of arts experiences through such programs as Arts Partners and the Mayor's Christmas Concert, students learn teamwork and audience skills and gain an increased understanding of the arts. The district also believes that art experiences add to overall academic achievement levels.

In addition to these critical factors, Independence has the active involvement of its superintendent, Dr. Robert Watkins who, following in the arts-committed steps of his predecessor, has established an academy to further enhance arts education in the district.

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A Profile:

IOWA CITY (IA)

Factors

National, State, Other Outside Forces✓

Statistics

Schools (Total): 22
Students (Total): 10,445
Per Pupil: $3,763
Arts Teachers (Total): 66

The Iowa City Community School District has found that the following comprehensive curriculum review process has helped the district to meet state mandates. It also helps school district leaders keep tab on its progress in arts education. The district shares it here for the use of other school districts:

Iowa City Community School District Comprehensive Curriculum Review Process

YEAR ONE

- Establish the self-study committee; chairperson is curricular area coordinator.
- Select committee members.
- Develop a budget and timeline for Years 1 - 3 that includes funding, release time, inservice, and textbook/materials purchase.
- Appoint program subcommittees.
- Establish program intent.
- Document district goals, program mission statement, program goals, learner outcomes, sequential grade level/course curriculum guides.
- Survey appropriate populations to determine special program issues.
- Collect evidence and analyze program effectiveness.
- Secure state guidelines, national and state trends/standards, current research, available curriculum materials and alternative curriculum framework.
- Develop a list of key questions that need to be addressed to determine program effectiveness.
- Submit questions to the curriculum council, administrative council, directors of instruction, building faculties.
- Revise and edit list of questions.

- Develop a plan for collection of data necessary to answer key questions.
- Identify the kinds of information needed to address key questions.
- Identify appropriate sources of information.
- Specify methods, procedures, and/or instruments to collect information, and to the extent possible, procedures for studying and analyzing the information (consider: data base information, student/teacher/others surveys, interviews, inventories, summaries).
- Develop ways to store information.
- Conduct data analysis.
- Complete findings summary.
- Interpret findings and draw conclusions regarding program strengths, program weaknesses, recommendations for action.

YEAR TWO: ANALYZE EVIDENCE AND CONDUCT AUDIT

- Submit completed study (intent, evidence, analysis and findings) to the curriculum council, administrative council, superintendent, and board of directors.
- Prepare and conduct audit.
- Arrange audit date and team members with state NCA office.
- Plan audit schedules and other activities.
- Disseminate study and audit information to faculty.
- Participate in audit.
- Participate in preliminary audit report.
- Review and accept final audit report.
- Present final audit report to curriculum council, administrative council, superintendent, and board of directors.
- Develop implementation plans.
- Revise self-study and audit findings.
- Develop proposal for implementation of recommendations to be presented to curriculum council, administrative council, superintendent, and board of directors; proposal to include curriculum writing, staff development, textbook adoption, timelines, materials adoption, assessment methods.
- Present implementation plan to curriculum council, administrative council, superintendent for review.
- Present implementation plan to board of directors.
- Begin implementation.
- Prioritize curriculum writing and evaluation needs for the summer.
- Begin textbook and materials adoption process.

YEAR THREE: IMPLEMENTATION

- Continue implementation.
- Complete curriculum writing.
- Finalize textbook selection process.
- Develop individual building plans framework.
- Schedule and conduct inservice at district and building level.

YEAR FOUR: IMPLEMENTATION AND MONITORING

- Continue staff development at district and building levels.
- Monitor implementation.
- Determine additional curriculum writing needs.

YEARS FIVE TO SEVEN: FORMATIVE EVALUATION AND MONITORING

- Continue staff development support as needed.
- Identify corrective actions.

A Profile:

JAMESTOWN (NY)

Factors
The Community√

Statistics
Schools (Total): 10
Students (Total): 5,662
Per Pupil: $7,522
Arts Teachers (Total): 34

Located in Chautauqua County, New York, home of the famous Chautauqua Institution, Jamestown and the surrounding region come alive for eight weeks each summer with student workshops and wonderful opportunities to work and learn with world-renowned visiting artists and performers. As Judy Guild, the district's director of professional development, says, "Our community lives, breathes, flourishes, and responds to the arts in such a way as to make you wonder where school and community divide."

That coming together of school and community now extends into the school year. Six years ago, the school district of Jamestown — a relatively poor, small city rich in foundation dollars — and the local arts council joined forces and began pooling district funds and funds raised by the council from foundations and corporations. Through this collaboration, the district's Arts-In-Education budget has mushroomed from $10,000 to $100,000. Among the many projects the funds support are artist residencies, a film series, a fully integrated dance program for elementary students, and guest artists' workshops.

Its most recent effort is an integrated videography class at the high school. This project brings together Jamestown High School, the Arts Council, Time-Warner Cable, the Education Video Center in New York City, and a local videographer in an effort to expand arts offerings and impact the larger system of the high school with a more product-based approach to teaching and learning.

In this semester-long course, students work for two hours each day with a team of teachers and community resource people to produce video to be shown on the local cable channel. While it is just in the pilot stages, Guild notes, "the program has real potential for showing a variety of expansion opportunities for the arts."

A Profile:

JEFFERSON COUNTY (KY)

Factors
The Community√

Statistics
Schools (Total): 151
Students (Total): 96,594
Per Pupil: $5,501
Arts Teachers (Total): 0

The Jefferson County Public Schools district, which includes the city of Louisville, benefits tremendously from its involvement with an organization known as the Kentucky Cultural Consortium. Self-described as "a group of cultural resource representatives and educators who meet to create, promote, and review cultural resource programs for Kentuckian students," the Kentucky Cultural Consortium was established in 1979 in the hope of bringing together organizations and gaining new ideas to benefit students and the entire community. Since then, its membership has swelled to more than 50 organizations, and participation continues to increase.

According to Superintendent Stephen Daeschner, the Cultural Consortium provides "educators with cultural 'recipes' for creating student

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activities. [The partnership] enables our students to sample a wide array of programs and activities." Because such a large proportion of the artistic resources of the community have consolidated into one easily accessible organization, the students of Jefferson County are introduced to theater, ballet, chamber music, opera, and visual art. Some partner organizations create activities to supplement the standard curriculum. For example, the A.P.P.L.E., Inc. group, a musical theater production company, provides teachers with lesson plans that coordinate with every show they present. Many other groups provide similar tools— study guides, workbooks, etc. – to integrate their particular programs into the classroom experience.

A Profile:

KENMORE - TOWN OF TONAWANDA (NY)

Factors	**Statistics**
Planning√	Schools (Total): 13
Continuous Improvement√	Students (Total): 7,358
	Per Pupil: $9,191
	Arts Teachers (Total): 23

Comprising the communities of Kenmore and the Town of Tonawanda, just north of Buffalo, this district along the shores of Lake Erie launched a multi-part project in 1996 to assist art teachers in the development of curriculum and sharing of ideas.

In Part I of the project, Kenmore undertook the creation of a visual arts resource collection that includes current theories and issues in the field of art education, research, lessons, articles, videos, and other curricular materials to serve as a resource bank for art teachers K-12. The collection has given art teachers access to new practices, ideas for implementing arts education theories, and increased knowledge of the use of technology in arts education. The resource collection is organized into such topic areas as portfolio assessment, aesthetics, multiple intelligences, Arts Propel, multiculturalism, art journals and writing in the arts, arts advocacy, interdisciplinary learning, critical thinking, art history, art criticism.

In Part II of the project, the district conducted a half-day retreat for all art teachers to explore new resources and participate in interactive learning experiences. In Part III, the district launched a "First Class" Art Resource Library (1997-98) to put key components from the Arts Resource Collection on the district's "First Class" computer-networked mail service. The "First Class" Art Resource Bank is intended to serve as an easily accessible source of research-supported materials for art teachers K-12.

Teachers are further educated through a nine-year-old mentoring collaboration designed by the administration and the teachers' union. All new teachers hired in this school system are provided with a full-time mentor teacher for the purpose of introducing them to the Kenmore school culture. The mentor and teacher work together for a half day per week throughout the school year on performance criteria: use of effective instructional techniques and strategies, knowledge of subject matter, classroom management, and professional skills and responsibilities. In the period from 1995 to 1998, nearly a dozen new art teachers were mentored by a full-time art mentor.

A Profile:

KETTLE MORAINE (WALES, WI)

Factors	**Statistics**
The Community√	Schools (Total): 6
The School Board√	Students (Total): 4,100
National, State, Other Outside Forces√	Per Pupil: $6,668
	Arts Teachers (Total): 31

The school district of Kettle Moraine was created in 1967 amidst the farms, lakes and rolling hills of western Waukesha County, Wisconsin, nearly 25 miles outside of Milwaukee. In a bold and unique initiative, the School District of Kettle Moraine decided to undergird its commitment to arts education by funding research.

The research was set in motion when Kettle Moraine district educators decided to participate in a study that, in the end, persuaded them that keyboard instruction not only would enrich their children's souls but also would improve their brains and their achievement in reading, math, and writing.

Intrigued by the early music learning and brain development research of Dr. Frances Rauscher, who had accepted a post at the nearby University of Wisconsin at Oshkosh, the district approached her with a proposal: The Kettle Moraine school district would commit its resources and the participation of two of its kindergarten classes to her ongoing study.

THE RESEARCH

Morning kindergarten children were introduced to the keyboard through a weekly class and regular access to the instrument during free time. Afternoon kindergarten children experienced no change in their program, which did not include music.

The morning children were divided into two groups of 10. The music teacher worked with one group of 10 children on keyboards, the classroom teacher worked with the other on journal writing.

Both morning and afternoon children were tested before the keyboarding classes began and again at the end of the year.

THE RESEARCH RESULTS

The morning children tested 45 percent higher (measuring speed, accuracy) on tests involving the completion of puzzles and the replication of a three-dimensional pyramid structure.

THE OUTCOME FOR KETTLE MORAINE ARTS EDUCATION

After seeing encouraging results from the students in the pilot program, Kettle Moraine recently made piano lessons a requirement for all 1,800 K-6 pupils for the 1998-99 school year. The program – 90 minutes per week per student – is made possible by private funding from the community, which has given the program strong support.

Rauscher believes more research is still needed but notes that piano lessons "certainly will not do any harm." As Kettle Moraine Superintendent Sarah Jerome told *Education Week*, "The worst that can happen is that kids will learn to play the piano," adding, "It's not the only thing that we do...but this program has been nothing but positive."

Not including the teacher's salary, the cost is $2,500 for 10 keyboards, including accessories, per classroom; texts are $20. Schools also need adequate space for dividing classes and housing keyboard study, so that sound will not carry to other classrooms. To learn more about the research, the lessons, the methods, see this study's Web site for contact information.

Kettle Moraine's decision to pursue the Rauscher research project was based upon a solid foundation of public confidence built of 60 years of quality and attention to student achievement, sound fiscal management, and a comprehensive educational program. Two elementary schools in Wisconsin won national Blue Ribbon School awards in 1997. Both schools are in Kettle Moraine. Each of the four elementary schools has at least one music teacher and an art teacher assigned to provide 90 minutes per week of instruction to students in both music and art in first through fifth grades. All sixth-grade students are enrolled in art and music as are three-quarters of the seventh- and eighth-grade students.

The Kettle Moraine school board is intent on providing a high quality arts education to help prepare students for "meaningful, fulfilling, productive lives in an increasingly complex world."

A Profile:

KINGSPORT (TN)

Factors

The Community√
The School Board√
Continuity in Leadership√
Teachers Who Practice Their Art√
Parent/Public Relations√

Statistics

Schools (Total): 10
Students (Total): 6,196
Per Pupil: $6,362
Arts Teachers (Total): 36

For more than 50 years, the Kingsport school district, which serves more than 6,000 students in this city in northeastern Tennessee, has supported an arts program for every educational level, K-12.

"Everyone believes in the arts as part of a balanced education," says Ruth Davis, the district's community relations coordinator. The Board of Education has supported schooling in the arts for decades. Teachers in the district have consistently affirmed the key role of the arts in education and passed that appreciation on to new teachers. "We have one current middle school teacher," Davis adds, "who was one of the first students to take orchestra as a subject when she was here. And her teacher is still in the school."

There also has been continuity in the support and participation of parents and the community at large. Many parents start their children with private tutors in music at a young age. The city's hospitals, corporations, the Renaissance Center, and City Hall consistently display student artwork in their public spaces. A summer "Fun Fest" brings the whole community together in celebration of the arts.

Kingsport City Schools' curricular emphases have long been placed on the visual arts, its full orchestra program, and, for the past 20 years, its theater program. In the last three years, the district has conducted a curriculum project that makes the arts, notes Davis, "an integral part of our curriculum — as important as every other subject."

Both Kingsport teachers and students have received local, state, and national recognition in a variety of artistic disciplines, including major honors for the high school band and for its computer art program. Kingsport has produced state and regional art educators of the year and student winners in the Pentel Exhibit hosted by teacher Betty Hyder.

The school system benefits, too, by encouraging its teachers to continue to develop their talents as artists. One recent exhibit highlighted the artwork of four teachers and four artists: "Four by Four" represented an array of visual artwork for the whole community of Kingsport.

A Profile:

KYRENE 28 (TEMPE, AZ)

Factors

The Community√
The Superintendent√
An Elementary Foundation√
Planning√

Statistics

Schools (Total): 23
Students (Total): 19,184
Per Pupil: $4,524
Arts Teachers (Total): 78

Located in Tempe, Arizona, the Kyrene Elementary School District 28 is a K-8 system that feeds into a unified regional high school district. Kyrene's arts education program went through a series of cutbacks in the 1980s. Over the past six years, funding support has increased enough to reintroduce innovative arts programs, including a strings program for students in grades 6 - 8 and pilot dance programs in an elementary school and middle school.

Much of the funding increase is due to "sudden growth" monies that are connected to increasing enrollments. Though the funding support is vital, it is crucial for the district to keep pace with the explosive enrollments that have led to continuous new school construction. The district has numerous challenges to face, including finding adequate physical space, certified and well-trained teachers, and the slow pace of funding allocations for specific programs.

However, the district's administration has made a commitment to strong arts programs and has found ways to find the appropriate staff and materials to sustain this high level of programming. This commitment is exemplified by the district's recent infusion of more than $400,000 to support visual arts instruction for every student from kindergarten to eighth grade. The district has also been successful in receiving grants from the Arizona Commission on the Arts, Tempe Council on the Arts, and Parent Teacher Group Fund Raising Activities.

A Profile:

LARIMER COUNTY-THOMPSON R-2J (CO)

Factors

The Community√
District Arts Coordinator(s)√
Parent/Public Relations√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 26
Students (Total): 13,789
Per Pupil: $4,845
Arts Teachers (Total): 64

Larimer County and the Thompson Valley around Loveland, Colorado, are home to a school district that over three decades has developed a strong K-12 arts education program with the help of an active, financially supportive community. At the same time, the district has distinguished itself with outstanding student performance and leadership in the development of standards for visual arts and music at the local and state levels.

Although Larimer County is one of the poorer large districts in Colorado, it nonetheless has managed to keep staffing steady and arts programs budgeted with their own line items. (Additional resources obtained from the district's many partnerships and community-based programs are treated as extra, not essential, arts funding.) For years, the

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district has included an art and/or music curriculum specialist on every major administrative committee. With a seat at the table, so to speak, the arts are taken into account when the district considers staffing, funding, space, new buildings, graduation requirements, and school-to-career opportunities.

In Larimer County, the arts have made strides in many of these areas. All elementary schools now have an art teacher and music teacher on an approximately half-time basis. (One school had been allowed to pilot a music-and-physical-education-only program added visual art last year after pressure from parent groups and the school board.) District educators, who have been schooled in curriculum mapping, are aligning visual arts curriculum with other subjects in every elementary school.

Meanwhile, at the high school level, the district has developed partnerships with various community groups. Frequent exhibitions and exchange programs as well as financial support from annual events and a trust fund help provide students with opportunities to develop competencies in a wide variety of arts-related careers. Hewlett-Packard Company's major donation of both computer equipment and training has made it possible for students to learn computer-based graphic design, music composition, video production, and television broadcasting. High school art students also may explore teaching by leading art classes for elementary children at a local art gallery – a program established with funds from a grant written by a student artist. The nearby state university supports these "student-teachers" by giving them advice and opportunities to attend arts education methods courses on its campus. ●

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A Profile:

LAWNDALE (CA)

Factors

The Community√
The School Board√
The Superintendent√
National, State, Other Outside Forces√

Statistics

Schools (Total): 7
Students (Total): 5,489
Per Pupil: $3,753
Arts Teachers (Total): 1

Lawndale School District, located in Los Angeles' South Bay area, began its journey into the world of the arts, school reform, and higher student achievement in 1990 when six teachers at Anderson Elementary agreed to work with the Galef Institute and pilot "Different Ways of Knowing" (DWoK) – a research-based professional development initiative for teachers and administrators with a content-rich interdisciplinary history and social studies curriculum that integrates the visual, literary, and media arts as well as drama, music, dance, math, and science.

An urban district of six elementary schools, one middle school, and a second middle school in planning, Lawndale serves some 5,500 students, 80 percent of whom qualify for free and reduced lunch. More than 84 percent of the students are minority, including 51 percent Hispanic, and more than a third have limited English. More than 21 languages are spoken by the students.

The district provided an ideal laboratory for testing the power of the arts as everyday learning tools as well as subjects of learning. The specific joint mission of the Lawndale district and the Galef Institute was to explore how the visual and performing arts might lead to changes in teaching strategies that, in turn, would lead to increased student achievement of all children in a classroom.

An evaluation study was coordinated by faculty at the UCLA Graduate School of Education and Information Studies. In 1995, the University of California at Los Angeles published the results of a three-year comparison study that documented:

- significant gains in vocabulary, comprehension, and other measures of language arts - about 8 percentile points higher on standardized tests for each year of participation;
- higher student scores on written tests of social studies content knowledge;
- higher student grades by about one-half grade point for DWoK participants in comparison to nonparticipants;
- positive correlation between participation in Different Ways of Knowing and increased cognitive engagement and intrinsic interest in the humanities

The continuously rising academic achievement of Lawndale students has been recognized at state and federal levels. Two years ago, Anderson Elementary School was named a Title I California Achieving Elementary School, and last year Lawndale's Mark Twain Elementary School was selected as a California Distinguished School.

Teachers also were studied over the three years and were observed to be increasing their use of the visual arts, drama, music, and movement to promote learning. They spent more time facilitating learning, and they increased the time students were engaged in complex creative thinking activities. In fact, in a real world instance of Dr. Arthur Greenberg's "Tom Sawyer's fence" theory (see profile of New York's CSD #25), when other teachers saw how enthusiastic pilot teachers at Anderson School were about the response of their students to DWoK and the impact of the professional development initiative on their own teaching, they wanted to participate, too.

Meanwhile, as participants in Galef's leadership training seminars, many Lawndale teachers have progressed to leadership roles and are working both outside and inside the district to help more teachers change their teaching practices. As a result, Lawndale is now formulating strategies for creating a professional development center to provide a more formal way to incorporate the arts into its year-round curriculum. District leadership sees such strategies positioning the arts in the center of students' emerging literacy and intellectual growth as well as disciplines of study in their own right.

During the first years of the initiative, grants from the Ahmanson Foundation provided a significant amount of financial support (about 80 percent). The purpose of these grants was to enable Lawndale to develop an infrastructure to sustain Different Ways of Knowing internally. With this goal met, the district and schools are now responsible for DWoK's implementation.

"The early long-term funding support of the Ahmanson Foundation and the Galef Institute," wrote Superintendent Joe Condon and Assistant Superintendent David Moorhouse of their arts education initiative, "allowed us to put our toes into waters we might never have explored with our own limited resources; our explorations convinced us through our collaborative work with the Galef Institute that we could achieve the academic goals of our district, particularly literacy for a large population of second language learners. We could build an interdisciplinary team of leaders from our schools and district office who would build an infrastructure for continuous learning and growth within our district."

Arts education in Lawndale Elementary School District has been and continues to be championed by the board of education, the superintendent and other district-level administrators, principals and teachers, partners from the Galef Institute, the local Optimist Club (which provides musical instruments), and parents, who participate in the curriculum with their children.

Meanwhile, the Lawndale School District has joined the South Bay Technology Consortium of districts and is using technology as a powerful tool for expression through the arts.

A Profile:

LEWISBURG (PA)

Factors	**Statistics**
The Community√	Schools (Total): 4
Continuity in Leadership√	Students (Total): 1,847
Teachers Who Practice Their Art√	Per Pupil: $8,591
An Elementary Foundation√	Arts Teachers (Total): 18

"A strong arts program has flourished here for more than two decades," says the assistant superintendent of Lewisburg Area School District, Dr. Patsy Marra. "You don't have to have money to get started. Interest and motivation within the school community are what count."

Lewisburg, a rural town 55 miles north of the Pennsylvania state capital of Harrisburg, has had professional musicians in the central office of the school district for more than 40 years. Marra herself sings with the Buffalo Valley Chorus, directs her church choir, and plays clarinet for local organizations. "Some of our teachers," she adds, "played with Jimmy Dorsey and Glenn Miller, and several are now playing in groups all over the region. A superintendent in the 1960s had formed our high school band 20 years earlier; he also had played the oboe in the Bucknell University music department. "And," she says with pride, "our [visual] arts teaching staff members have even better credentials. We now have the best artists, musicians, drama coaches, and storytellers in the region."

The Lewisburg board of education demonstrates its support for the arts in substantive ways. For example, the Lewisburg school board allows more time for the visual arts at the elementary level than the state requires. All middle school students take visual arts classes each year, which reflects the district's as well as state and national standards. According to Marra, the district looks in particular for ways to integrate the arts into the curriculum.

Dr. William Torok, superintendent, joins Marra in supporting a vision of integrated curriculum, which they are implementing through a three-stage curriculum development process. It is their belief that the arts should be an integral part of every curriculum area K-12.

Within this art- and college-oriented community, the school district gives back to the community by participating in civic activities such as the annual Lewisburg Festival of the Arts - "You have to make the arts into a civic project as well as a school project," counsels Marra.

A Profile:

LEXINGTON (MA)

Factors	**Statistics**
The Community√	Schools (Total): 9
An Elementary Foundation√	Students (Total): 5,556
	Per Pupil: $6,727
	Arts Teachers (Total): 35

Lexington Public Schools views the arts as an integral part of every student's basic curriculum. The music curriculum, for example, gives every student the opportunity to experience music through a comprehensive, sequential, longitudinal curriculum taught by music specialists. Students in grades K-4 receive musical instruction with a music specialist for 60 minutes per week. Students in grade 5 receive a 45-minute session of instruction and participate in a fifth-grade chorus rehearsal for 45 minutes each week.

Two major community/parent organizations help keep the Lexington Fine and Performing Arts Department strong. The Citizen Advisory Committee is comprised of members of the community who assist the district arts coordinator with political and curriculum issues. The Friends of Lexington Music, Art, and Drama Students (FOLMADS) is a tax-exempt, nonprofit organization designed to involve Lexington students and their families in all aspects of the fine and performing arts at all grade levels in the Lexington public schools.

The Friends group subsidizes the operating budget with volunteer work (ushering, chaperoning) and some small financial grants. The arts are also supported through grants from the Lexington Educational Foundation.

Funds raised by the Friends of Lexington Music, Art, and Drama Students are not intended to replace school budgets but to assist with such one-time expenses as choral risers and airbrush compressors at the high school.

A Profile:

LIMA (OH)

Factors	**Statistics**
The Community√	Schools (Total): 14
Continuity in Leadership√	Students (Total): 5,992
Continuous Improvement√	Per Pupil: $4,570
	Arts Teachers (Total): 34

Like most other school systems in Ohio, the Lima City Schools district has provided art and music in some form since its inception. But it was not until the mid- to late-1950s, when this urban district consolidated its high school, that art, music, and drama were established as separate programs, each with a departmental chair. In the intervening years, Lima's student population swelled through the 1960s, then began shrinking in the 1970s and 1980s.

Arts programming, however, continued to flourish with the support of the community and school board. Quietly, Lima City Schools moved into the vanguard of arts curriculum innovation, creating a Balanced Comprehensive Art Curriculum based upon the principles of Discipline-Based Arts Education, moving toward standards in advance of the state and national efforts, providing professional development opportunities for faculty.

Lima City Schools offers many lessons in strong system-wide arts education, Three in particular stand out in the program description written by Mike Huffman, head of the arts/arts magnet programs:

(1) ON TEACHERS WHO PRACTICE THEIR ART:

The Lima City School district has never backed away from hiring professionals with postgraduate degrees and experience. However, I think the finer level of quality in our faculty would be their continued involve-

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ment and practice in their disciplines. Our music faculty are members of the Lima Symphony Orchestra, the Lima Concert Band. They conduct various choral ensembles and play in a variety of smaller instrumental ensembles. Art faculty, by and large, continue to exhibit works in area and regional exhibitions. Our theater arts faculty, as well as many of our music and art faculty, are players in Lima's Encore Theatre and various regional theater productions. Our dance faculty continue to "take class" in areas of interest and choreograph for community performing groups. A number of our arts faculty also sit on boards and standing committees for a variety of community arts organizations, including the Council for the Arts of Greater Lima.

(2) ON COMMUNITY AND "DOING MORE WITH LESS":

The Lima City Schools is a dollar-poor district. We are, however, blessed in terms of proximity to businesses, industry, and proactive arts faculty. In fact, it is a constant tuning to do more with less and innovate programming that keeps our curriculum and instruction energized. We not only tap the community for relevance but have become players in the arts framework of Lima, Ohio. Our students are accepted on par with adult artists in the community. Innovative programming in the area of theater arts puts our students backstage and on stage in regional theater productions. Outreach programming puts our instrumental ensembles at events for and with the Symphony. Constant work to connect with the Area Council for the Arts and Art Space/Lima lets us stretch our funding by working "matches" for residency work and artists' presentations. Our faculty and students work and participate in arts activities in the community at a high level often as colleagues.

Example: A current art experience involves the creation of a "Children's Garden" in midtown. The Ohio State University Extension Service, Art Space/Lima, the Allen County Museum, the Lima Public Library, and visual artists from the Lima City Schools form the consortium for this project. It has allowed a fifth-grade class the opportunity to study sculpture as a form, work with a professional artist/sculptor and create large-scale works of art. It is currently allowing middle school artists the opportunity to develop components for the garden that reflect the history of the area in visual form. Our financial outlay here was about $500.

As noted earlier, our students are constantly involved in projects that provide amplified arts experiences by tapping the Lima community. This is done not by chance but by design from all facets of the program. It is innovation aimed at relevance for students and survival of programs.

For us, community has direct linkage to the area of innovation and programming. How we garner this support, these partnerships is by being producers, "good arts earners" in the scheme of community arts. As a director, I spend a good amount of time on boards, committees, etc., with all arts entities in Lima. We trade expertise, direction, organizational time and effort for access to the arts for our students.

I would reiterate that much of our arts faculty are participants, volunteers and paid, in the arts in the community. The community embraces the arts in the district and is proud of students and groups who exhibit, play, act and dance, whether it is at the local Civic Center or Carnegie Hall. I think that many school systems could point to a financial infusion or giving from the community for a specific arts course. We could talk about raising $80,000 to send the Concert Choir to Carnegie Hall or raising $100,000 for the Marching Band to present themselves in the Inaugural New Year's Day Parade and Concert Series in London, England.

However, I don't feel that events are the real crux of the strength our programming gets from our "arts partnerships." It's the expanding and relevance-enhancing of the daily approach to our arts teaching that makes the effort to reach out for community support worthwhile.

(3) ON CONTINUAL IMPROVEMENT:

Our challenge immediately and beyond is, I feel, the same for all arts entities, whether in schools or elsewhere: to survive in this age of rapid change and assimilation. Our survival depends on our ability to keep pace with educational change and redefine ourselves, constantly shooting for continual improvement. ●

A Profile:

LIVERPOOL (NY)

Factors

The School Board√
National, State, Other Outside Forces√
Continuous Improvement√

Statistics

Schools (Total): 15
Students (Total): 9,030
Per Pupil: $8,333
Arts Teachers (Total): 58

The Liverpool Central School District (LCSD) encompasses the village of Liverpool and portions of the towns of Clay and Salina just northwest of Syracuse. Like many a school district with a solid arts program and base of community support, Liverpool nonetheless faced financial problems in the late 1980s and early 1990s.

"It wasn't too long ago," recalls Daniel D'Agostino, coordinator of fine arts, "that the arts programs were severely impacted by budgetary and staff cuts. It was this board of education that made the leap of faith to reinstate these programs along with the additional staff to implement them. In three years, a district coordinator of fine arts was added, additional staff was hired to teach vocal, instrumental, general music, and visual arts. Programs such as Performing Arts I and II, Advanced Placement Music Theory, Summer School for the Arts, and artists/authors in residence have been included in the curriculum. Professional performances were brought to the students, and students were brought to professional arts experiences."

In addition, the board of education also embraced school reform and took a leadership role in addressing the challenges presented by new standards.

Beginning in 1995, the district provided summer curriculum development for the visual arts staff to develop a K-12 curriculum that would address Goals 2000, the National Standards for Arts Education, and the New York State Learning Standards for the Arts. The visual arts team, with the enthusiastic support of the board of education, was the first curricular group in the district to develop a standards-based curriculum. The following year, again with school board leadership, the educators began work on instrumental and vocal music scope and sequence, also driven by the goals and standards.

"The board not only directs policy, procedures, and supports the arts with a strong budget," D'Agostino added, "they also make it a part of their own lives to be ever-present at concerts, art exhibits, and performances." ●

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A Profile:

MAINE TOWNSHIP 207 (PARK RIDGE, IL)

Factors

The Community√
The School Board√
The Superintendent√
Continuity in Leadership√
Continuous Improvement√

Statistics

Schools (Total): 3
Students (Total): 6,155
Per Pupil: $12,664
Arts Teachers (Total): 61

"We are as serious about building the imagination as we are about nurturing the intellect," Maine Township High School leaders affirmed in the district's self-assessment for this study.

Maine Township District 207's history bears out that statement: Founded in 1902, the high school – now on three campuses – began in a modest enough building, but still, it had facilities and staff to provide for a comprehensive arts program. Maine Township's music program was the first of its arts programs to gain national fame as its music chairman, Alexander M. Harley, and his wife, Frances, founded the Modern Music Masters (Tri-M) in 1936, now, an international organization of high school musicians.

The records on the National Forensic League indicate a strong program at Maine Township as early as the 1940s. The visual art program began to develop in the 1950s, along with the drama curriculum. In 1959, the district launched a radio station – WMTH 90.5 FM, which is probably the oldest continually broadcasting high school radio station in Illinois.

Every year since 1962, beginning with *The King and I*, each school in Maine Township has produced a full-scale Broadway-style musical. By the mid-1970s, based upon its success in broadcast education, the district had installed color television studios in all buildings.

In 1982, the administrative approach to arts education took a turn towards integration of the arts with the creation of the fine arts department in each of the three existing buildings. One administrator would supervise the work of art, broadcasting, dance, drama, music, photography, and speech. This concept has been copied throughout the State of Illinois as a model approach to arts education.

Maine Township's curriculum is particularly strong in the area of speech/drama. These courses, Maine's Fine Arts Curriculum Guide notes, "teach students where to look and what to look for in gathering support for an idea. They also help students learn to give, to accept, and to follow constructive criticism; listen courteously and critically as others speak; become more logical, more direct, and more creative in organizing thoughts for presentation; learn to control the fear of speaking or performing before an audience, and, as a result, become a more confident person."

Alumni, whose ranks include actor Harrison Ford and First Lady Hillary Rodham Clinton, are passionate about their arts education at Maine Township and what it has meant to their lives. Ken Rice, news anchor for KDKA-TV in Pittsburgh, says he learned how to "overcome shyness and be a confident public speaker by participating in forensics at Maine. Every Saturday morning, with arts and drama teachers coaching, our 'speech team' would compete with students from other districts in categories such as original oratory, extemporaneous speaking, and dramatic interpretation. It was an incredibly fun, exciting way to learn."

Douglas Irvine, assistant curator of Spertus Museum's Artifact Center in Chicago, adds, "The arts in education are a daily component of my professional career. The educational foundation I formed at Maine South gave me the inspiration, confidence, and self-awareness to use the arts as a fundamental way to educate hundreds of children and families each month."

Maine Township offers more than 40 different classes in art, music, speech/drama/broadcasting, dance, and creative writing, and extensive co-curricular offerings giving students opportunities to develop skills and utilize knowledge that is gained in the curricular program. All courses have written goals, course outlines, specific activities, and evaluation plans designed to give students an understanding of production, history, criticism, and aesthetic relevance of each area of study. The district's co-curricular program offers students dozens of opportunities for performance and participation across the arts. Although the majority of students who participate are enrolled in the arts and humanities, the co-curricular program provides an avenue to educate students who are unable to fit arts classes into their schedules.

MAINE TOWNSHIP: TESTING ARTS EDUCATION

As a measure of the value Maine Township puts on arts education, all seniors are tested in the areas of dance, music, theater, and visual arts to gain a sense of their competency and familiarity with the arts. More than 85 percent of the students tested annually meet or exceed the standards set forth by the district fine arts staff.

> ***"Alumni, whose ranks include Harrison Ford and the First Lady, are passionate about their arts education at Maine Township..."***

Beyond the classroom walls and school campuses of District 207 is Chicago, internationally known for its world-class symphony, opera, and arts museums. Its spectacular skyline is itself an outdoor museum of architectural landmarks. Maine students frequently take advantage of all of these resources through numerous field trips. In addition, because the three schools of the district have excellent performance spaces available for rental, many of the community's artists are frequently found in the schools, rehearsing or performing.

Parents support the many arts programs in the district through fine arts booster groups that they have formed for each campus. They provide both funding and hands-on assistance. They help produce the annual school musical, assist on occasion with major equipment purchases, support arts awareness programs, and work with faculty and students in building sets, making costumes, editing and printing program books, doing publicity, and ushering.

The administration and school board, meanwhile, show their support of the fine arts programs by providing facilities, budgets, and extra stipends for co-curricular activities. Every department in District 207 has its own budget page with individual budget lines, including the art, music, and speech/drama budget. Creative writing is included in the English department budget, and dance is in the physical education budget.

Local property taxes provide the base of revenue for the school district, even though there is some funding from the State of Illinois and various

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grants. Maine Township does not have any financial partners in the artistic community, but its staff members are active members of local community arts groups.

Like virtually every other school district participating in this study, Maine Township struggles to maintain or improve its current arts program in the face of competition from other quarters of the curriculum. Fortunately for this community, the philosophy of the school board and superintendent is that to be culturally literate is to possess the basic information needed to thrive in the modern world. The district seeks to celebrate architecture, design, drama, instrumental and choral music, art, photography and performance. Further development, refinement, and extension of this curriculum is afforded through the board of education's strategic plan that emphasizes curriculum and staff development.

A Profile:

MASCONOMET (MA)

Factors

The Community√
Parent/Public Relations√
Planning√

Statistics

Schools (Total): 2
Students (Total): 1,581
Per Pupil: $6,244
Arts Teachers (Total): 9

In Masconomet Regional School District, which serves Essex County some 25 miles northeast of Boston, arts educators have found two key strategies for strengthening arts programs:

1. visibility for your arts education program;
2. patience and persistence in effecting change.

"When you are seeking public support," said Walter M. Meinelt, chairman of the arts department of Masconomet Regional Junior-Senior High School, "it is essential to be seen in the community. Work at fostering business and school partnerships; volunteer to paint faces at community fairs and festivals; display work in the town hall, in the public library, and in the local malls; participate in art contests (and when the results are positive make sure that they are publicized); apply for grants that bring artists into the schools and invite the public to come hear or see them as well. In other words get the word out that you have an active and involved department," he advised. "The students, parents, administration, and school committee take great pride in positive press.

"It is also important to be patient," Meinelt added, echoing school leaders in many other districts that participated in this study. "Positive change takes time. When building a program, it has to be done slowly and steadily over time. We try to work with a set of departmental goals that are first established in the spring and then refined in the fall of each new school year. This is followed with checkpoints throughout the year. Our experience has shown us that when we set realistic but forward-thinking goals and then publicize our successes, we have been able to earn the respect of both the school personnel and the community."

A Profile:

MEMPHIS (TN)

Factors

The Community√
The Superintendent√
Continuity in Leadership√
District Arts Coordinator(s)√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Continuous Improvement√

Statistics

Schools (Total): 161
Students (Total): 110,000
Per Pupil: $4,805
Arts Teachers (Total): 375

When the entire country was deciding what to do about the downslide of student achievement in the early 1980s, Memphis City Schools (MCS) adopted the Discipline-Based Arts Education (DBAE) philosophy which inspired notable changes within the individual arts disciplines (dance, theater, music, and visual arts). Those changes occurring across the arts disciplines resulted in Memphis City Schools placing greater emphasis on:

- spiraling essential knowledge and skills across K-12 grade levels;
- establishing higher expectations and the importance of "quality" relating to student production/performance;
- educating every child to be a knowledgeable producer and consumer of all of the arts;
- identifying the interrelationships among all of the arts, especially in understanding that all art compositions/arrangements are similar in "parts-to-whole" structuring;
- unifying the arts disciplines at the school level to create interdisciplinary projects – where art students create the sets and props, the music students create and perform the music, theater students develop characterization, creative writing students write the script, the dance students create the choreography, and the technical theater students are in charge of the sound and lighting;
- introducing students to both applied art careers as well as fine art careers.

Today, the Memphis City Schools system's strong commitment to the arts is evidenced in staffing, course offerings at the secondary level, funding for equipment and materials, technology-based programs, innovative enrichment and special programs, and district-level leadership. The availability of the arts to all children is attributed to the strong leadership of the superintendent, who believes that the arts are essential to the development of every child. While other major school districts across the nation were cutting funding for the arts, Dr. N. Gerry House was supporting the advancement of arts education.

All 103 K-6 schools have either Orff music or art specialists (10 schools have both). The district's goal is to have a music specialist and an art specialist for every 525 students by the year 2000. All 20 middle/junior high schools have art and music (vocal and instrumental) programs, and three middle schools have theater programs. All 29 high schools have visual art, vocal music, instrumental music, and theater programs. Four schools have dance programs, which have recently been moved to the arts from physical education.

Professional staff development for the 400-plus arts specialists is provided by the district each year to update strategies for implementing arts standards. Additional training is offered at the Teaching and Learning Academy for elementary classroom teachers in arts integration practices. Under the auspices of the academy, Bruce Elementary School is serving as a model arts integration school in which all regular teachers have been trained by the Memphis Arts Council's Aesthetic Institute program. Further, the school is being heavily evaluated in ways very few schools are in any curriculum area.

This extensive arts training, as well as arts standards implementation and curriculum design, is provided through the district's three arts administrators. The music and dance and the art and theater specialists are part of the Office of Student Standards. The special skills coordinator (Orff music, elementary strings, class piano, and elementary movement) is in the Office of Instructional Support.

Their combined allegiance in promoting all of the arts has provided a recognizable strength in the Memphis community.

The arts are part of both budget and building planning in Memphis. The MCS school board has increased overall allocations to the arts as well as providing five full-time musical instrument repair technicians to maintain the district's $9 million-plus musical equipment inventory. Most funding is site-based to the local schools, but protection for the arts has been encouraged by the district office. The three arts administrators are included on the architectural design teams for new constructions and renovations to ensure proper and adequate space for the arts.

Meanwhile, the district considers technology in planning for both curriculum and building. Two high schools have recording studios and classes in commercial music. Students in eight elementary and one high school are involved in a special "Kids 'N' Blues" program (see sidebar) in which they rely on technology to research, interact with other students and experts worldwide, and develop original blues. Three high schools offer classes and studio experiences in television and video production. Students at Overton Creative and Performing Arts High School are engaging in digital studio music and designing architectural structures and fashions on computers. Overton has received Goals 2000 funds to support the Digital Art and Design (DAD) program.

To give all children opportunities in interdisciplinary arts practices, the district offers enrichment programs tuition-free to students, including: after-school playwriting and producing, a summer arts camp, a blues camp, a music technology camp, and more.

Underlying all the programs and initiatives is the rich heritage of Memphis as a "hometown" for many great arts talents and as the "birthplace of blues and rock 'n' roll." Community support for arts education formed through student achievements and partnerships is an essential part of the success of the district's arts programs.

QAULITY COUNTS

"When students see where they are going, they're more in tune with organizing the essential components which contribute to an exemplary product. They are less likely to complain about the time necessary to accomplish the desired results, and they are more likely to complete their work – no matter how difficult the task. In the arts there is always the presence of 'quality,' which actually drives dedication to practice and refinement of skills to produce the best possible product. How similar is this description to the application of knowledge and skills in the general everyday workplace?"

—James Holcomb
Arts Administrator
Music and Dance
Memphis City Schools

MCS originated the Adopt-a-School program in which local businesses have the opportunity to adopt a school. The Orpheum Theatre has adopted all of the arts programs in the district, providing discount or free tickets for teachers or students, school-to-work opportunities, and student workshops. Last year, the Orpheum offered the first enrichment summer program for students interested in learning the business and management aspects of theater production.

Nationally recognized for its innovative programs in the district, the Memphis Arts Council's Center for Arts Education provides the Lincoln Center aesthetic education teacher training and classroom follow-up program for 300 teachers each year, the Wolf Trap Early Learning Through the Arts childhood program in 19 Head Start centers, a six-part Family Arts Series, an after-school program in eight schools, and the Artists Residency program currently in 70 schools. The Center for Arts Education is funded primarily by grants and local benefactors.

The National Academy of Recording Arts and Sciences (NARAS), Memphis Chapter, offers its Grammy in the Schools performance program, lecture/demonstration concerts in the schools, mentorship/advisory bureau, and periodic seminars.

MEMPHIS SINGS OF "KIDS 'N' BLUES"

Kids 'N' Blues is a cross-curricular learning activity, now in its third year, which brings together some 700 students from eight Memphis elementary schools and one high school. The project engages the students in learning about the blues as an art form, how it has influenced history (and vice versa), how arts forms relate to society, technology, demography, and the economics of regions.

While its culminating project, a student-produced CD, has received nationwide attention, the project may be most remarkable for its impact on students who, with little or no background in the arts, studied in depth the power the arts have in society and thus the importance of sustaining, teaching, and making art. Kids 'N' Blues successfully integrates art into the mainstream classroom curriculum and helps to break down the divisions between art and other subject areas.

Perhaps most important, however, has been the involvement of parents, grandparents, and community members in the students' research interviews. These activities reinforce interaction between the student's school activities and those occurring at home and in the community. They involve the students in spoken and sung language, much like the evolution of the art form itself. And even though a large number of students' families are at or below the poverty level, they have supported the students with regard to attendance, performances, recording sessions after regular school hours, transportation and chaperones.

Fine-tuned for the Memphis City Schools district by a team that included Superintendent House, the program was designed and developed by David Reider of BBN Systems & Technologies in Cambridge, Massachusetts, whose Co-NECT School Design incorporates collaborative and project-based learning and multi-age clusters. BellSouth Foundation provided the funding.

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A Profile:

MINOT (ND)

Factors

The Community√
The School Board√
The Superintendent√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 18
Students (Total): 7,692
Per Pupil: $4,095
Arts Teachers (Total): N/A

More than 100 miles from the North Dakota state capital of Bismarck, Minot City is a primarily Scandinavian/German community that also is home to a large number of Native Americans and personnel at the Minot Air Force Base. It is a community that supports the arts, as is evident from its two local ballet companies, numerous musical groups, the Western Plains Children's Opera, the Mouse River Children's Theater, and the annual Norsk Hostefest celebration.

It is also a community that has provided music and visual arts at the middle and high school levels and music taught by specialists in elementary school for many years. But drastic cuts at the state level have prohibited the hiring of elementary-level visual arts specialists. From the district's five-year planning project, begun in 1988-89, an interim solution surfaced in the form of a series of workshops on arts education for Minot administrators and educators.

These staff development workshops have become an ongoing priority for the volunteer committee of educators and community leaders called Minot Public Schools Arts Resource for Teachers and Students (MPS ARTS). Collaborating with the Minot Area Council on the Arts, MPS ARTS offers a special staff development workshop in dance for community and public schools educators. The MPS ARTS education curriculum, which follows the guidelines of the North Dakota Department of Public Instruction and the National Standards for Arts Education, also has become a vital component of an Interactive Television (ITV) curriculum to enhance learning opportunities for students in the sparsely populated surrounding area. An annual Creative Arts Camp developed and run by MPS ARTS provides an integrated summer arts experience for students in grades K-2.

Minot Public Schools also works with Minot State University on a "College for Kids" program. Students who wish to pursue additional arts studies after school, on weekends, and during the summer can take courses in the visual arts, puppetry, music, storytelling, writing, and dance, all taught by local arts specialists.

To fill in gaps in funding, the school district seeks donations and works with the arts council. "Funding does not come easily," says Arlyn Marquardt, curriculum coordinator for the district. "Perseverance – like constantly writing grants and thinking of new ways to fund raise – all helps." ●

A Profile:

MISSOULA COUNTY (MT)

Factors

The Community√
Parent/Public Relations√
National, State, Other Outside Forces√

Statistics

Schools (Total): 20
Students (Total): 9,430
Per Pupil: $4,245
Arts Teachers (Total): 56

Missoula is a university community, manufacturing center, and distribution hub for western Montana. It has a vibrant arts community nurtured by the 11,000 students at the University of Montana and its schools of music, art, dance and drama, and English. Not only the university but also four galleries, practicing artists and musicians, the Missoula Cultural Council, a children's theater, a symphony and symphony choir, and Young Artists of Montana provide a base of cultural value. "It is from this community that Missoula County Public Schools draws such outstanding support," explains Paul Ritter, Missoula fine arts supervisor.

While music is viewed as the strongest segment of the arts in the public schools, significant staffing and time also is given to the visual arts, especially in the middle and high schools. Visual arts teachers see every middle school student through nine-week wheels. Also found in middle school wheels are courses in drama and video production. Music, visual arts, and drama are offered at the high school level. Creative writing sections are offered at the urban high schools.

Music is viewed as the strongest arts program in the Missoula public schools. All elementary students study general music twice a week with a music specialist, and instrumental instruction begins in the fifth grade. In middle school, students study music every day for each of three years. It is not unusual for music teachers to see 300 to 400 children during a day. On the one hand, Ritter points out, that is a large number of children for instructional purposes. On the other hand, he adds, "That's a tremendous parent base."

That parent base proved critical to Missoula arts education in the mid-1990s when a budget crisis developed over an enrollment-driven formula devised by the state legislature for allocating funds to school districts. In Missoula, fifth-grade instrumental music, elementary visual art, middle school general music, and the K-8 fine arts coordinator were slated for elimination.

A coalition of groups of parents, community leaders, and arts educators spoke strongly in support of arts education. Letters, board meeting attendance, university and alumni spokespeople, and a volunteer economic analysis of the impact all helped reverse the momentum to cut arts education. The school board and the administration chose to keep the existing programs intact. In fact, with the community value of the arts firmly established, the administration chose to invest in arts education infrastructure and expanded the fine arts coordinator position from K-8 to K-12.

Meanwhile, in the last few years, the State of Montana has put a fine arts graduation requirement in place which, says Ritter, "has increased participation significantly in all arts classes." Missoula County Public Schools has revised or is revising all of its arts curricula to reflect the National Standards for Arts Education. As a result, music offers both performance-based study – with band, choir, and orchestra electives – as well as general music in middle school and theory in high school, which emphasizes the basic skills needed to understand music.

But with Missoula's enrollment still declining, all of education – including the arts – is expected to experience some cutbacks. The visual arts education specialists in the elementary schools do not provide planning release time for classroom teachers, so their positions may be vulnerable. Still, a value precedent has been set for arts education that continues to carry over into the classrooms of Missoula. ●

A Profile:

MONTELLO (WI)

Factors

The Superintendent√
Continuity in Leadership√

Statistics

Schools (Total): 2
Students (Total): 900
Per Pupil: $7,589
Arts Teachers (Total): 10

The unique feature of the long-established arts program in the School District of Montello, district administrator Robert Klug suggests, is the collaboration among the various arts disciplines.

"There is a lot of crossover: Art teachers and art students, for example, work with drama teachers and students," he says. "This interaction allows projects to be integrated into a system and theme. Visual art, speech, and drama are all integrated, which is what education is all about."

This integrated curriculum operates at several levels within each Montello class, even in the elementary school. In this way, all students, including special needs students, can interact in one class. The junior high program includes traditional arts and emphasis on performing arts, including film and theater using puppets, marionettes and shadow puppets. Students participate at their own level of interest and ability.

"We encourage every student to explore his or her ability," says Klug, "and see if they want to proceed to the next level in that particular field. There should be an opportunity for every child to try out his or her talents and interests."

Drama, reading, and creative writing all have long histories in Montello and are enthusiastically supported by staff, school board, and superintendent, who is chairman of the Wisconsin Forensics Association. Klug sees these activities as enormously effective ways to explore individual creativity: "Drama gives students a chance to develop, express themselves, and gain the confidence to achieve."

●

A Profile:

MSAD #28 (CAMDEN-ROCKPORT, ME)

Factors

The Community√
The School Board√
The Superintendent√
Continuity in Leadership√
National, State, Other
  Outside Forces√

Statistics

Schools (Total): 3
Students (Total): 1,440
Per Pupil: $6,230
Arts Teachers (Total): 25

Camden-Rockport's Maine School Administrative District #28 reports a "longstanding and growing commitment to the arts over the past 25 years." The milestones cited by the district closely parallel those of many districts included in this report. In a brief list, they highlight the links of community-superintendent-school board that build consensus and support for arts education:

- 1972 - The "Youth Arts Program" was incorporated. This community-based program provides arts enrichment throughout the district, has supported residencies at all levels in dance, poetry, painting, crafts, architecture, composition, cartooning, drama, storytelling, and folk art.
- 1979 - The high school was expanded to include rehearsal, performance, and art spaces.
- 1980s - Through the decade, focus on arts education continued, including a commitment to hiring art educators who were both teachers and artists/performers.

The school board and administration demonstrate support for arts programs by regularly allocating funds to them as well as hiring new staff. As the district has built its arts education program, time and materials allocated to arts education have consistently increased. For example, plans for a new high school with expanded arts facilities have been strongly endorsed by both the board and administration as a high priority. Budget decisions are made first by teachers, then approved at the administrative level, followed by board and then voter approval.

The district reports that the departments that are the most well equipped – music and visual art – are "close to reflecting the national voluntary standards developed in response to the Goals 2000 legislation." With the construction of a new high school facility, MSAD #28 anticipates that "the drama and dance programs will be designed to match these standards."

Shortly after he joined the district as superintendent in 1997, William R. Doughty stated his intention to continue the administration's support of arts education:

> "My five-year plan for this school district...begins with my wholehearted enjoyment of the level of commitment, skill, and participation in our outstanding programs and of community support of arts in our schools. In the first school budget I saw passed, the community supported the funding of several new positions in the arts as well as a new arts program which will include many more visiting artists in the elementary school and drama and visual arts programs in the middle school. Thus the vision is not simply my vision, but is molded and worked on by the whole community. Our continual efforts over sustained years will help this to blossom for our students so that each of us will be able to recognize the artist within them and within us."

A Profile:

MSAD #40 (WALDOBORO, ME)

Factors

The School Board√
The Superintendent√
National, State, Other
  Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 9
Students (Total): 2,425
Per Pupil: $4,036
Arts Teachers (Total): 14

Waldoboro, Maine, and the neighboring rural communities of Friendship, Union, Warren, and Washington, began to witness changes in the arts education of their school district in 1978, the year David R. Gaul became superintendent of Maine School Administrative District #40.

The instrumental and vocal music programs, which had been in existence since the early 1950s, had consistently provided challenging curriculum for the students of MSAD #40 (as the district is usually abbreviated). Where attention was most needed was in the visual arts, and attention was paid there with great success.

In the past dozen years, with the support of the school board, district- and building-level administrators, and the community, the school system has developed an elementary art program,

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created positions for three arts teachers, and added one arts teacher each to the middle and high school levels. Along with the teaching staff came development of a comprehensive visual arts curriculum similar to a Discipline-Based Art Education model for grades K-12.

Interdisciplinary teaching in MSAD #40 is strongest at the middle school level. Around 1985, D.R. Gaul Middle School, then called Union Junior High, began its transition from a junior high to a middle school. Instead of scheduling art as an "allied arts" course separate from the core classes, the art teacher advocated – and the "core" teachers supported – the inclusion of art as a core subject. This one small step for a Maine school district took place at least five years prior to the inclusion of the arts in Goals 2000's "core curriculum."

As a result, visual art classes began meeting the same number of times per week as other subjects. Consequently, students began to have higher regard for art as a subject. The art curriculum has since evolved into an integral part of many interdisciplinary units, such as the eighth-grade unit on Ancient Greece.

MSAD #40, which has used the National Standards for Arts Education and Maine's Learning Results as guidelines, has taken the lead in Maine with district-wide arts assessment. Currently, the district has established benchmarks in the visual arts for students in grades 3, 6, 8, and 12. Performance assessments have been developed for grades 3, 6, and 8; they are being field tested. The assessments combine a range of activities that ask the students to draw images and answer questions about their choices, identify well-known artists' work and the work of others, and answer questions about the art of other cultures.

The arts educators of MSAD #40 anticipated change with the 1996 retirement of Superintendent Gaul and the arrival of Dr. Roger Spugnardi as well as several new administrators and school board members. According to the arts educator Argera (Argy) Nestor, who is a recent Maine Teacher of the Year, "In the spring of 1997, when the budget was being scrutinized by newer school board members, community support was clear. A suggestion was made to eliminate the instrumental music program at the elementary and middle school levels. This information appeared in the newspapers, and at the next board meeting 150 taxpayers were in attendance. These people were there to send a clear message that this program should continue."

The challenge over the next five years, Nestor observed, will be one of developing working relationships and explaining the importance of arts education. "Once this is established," she said, "we need to continue with our important curriculum work, moving forward with our assessment components and working to achieve the highest standards for all students in visual and performing arts."

A Profile:

NORMAN (OK)

Factors

The School Board√
The Superintendent√
District Arts Coordinator(s)√
Parent/Public Relations√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 22
Students (Total): 12,435
Per Pupil: $3,960
Arts Teachers (Total): 71

Norman, Oklahoma, is largely a middle-class, reasonably affluent community that is home to the University of Oklahoma. However, its low property taxes and lack of industry make the Norman Public Schools system one of the poorer districts in the state.

"We have to optimize every situation for the benefit of our students' education and to support our community's desire for high standards and achievement," says Dr. John Clinton, who directs the district's arts programs.

In Norman, all areas of the arts are taught by specialists in the field with the exception of visual art at the elementary level, which is taught by classroom teachers (some certified in visual arts). Additionally, all of the teachers are full-time certified teachers, with the exception of the teachers for modern dance, music theory, and secondary general music.

While the district saw a significant need for those classes, Norman did not have the funds to hire certified instructors. "So," Clinton explained, "I looked through the state department of education rules to discover that we could, in fact, hire 'adjunct' teachers. Adjuncts are hired on an hourly contract basis. The number of hours they can teach is limited, but hiring them allows us to meet the needs of a limited number of students within our budget constraints. The adjuncts must have an undergraduate degree in the area in which we hire, and they must meet criteria to verify their abilities to teach and demonstrate."

"Team Teaching" Music

For the past 35 years, the Norman Public Schools' band and orchestra faculty has been "team teaching." The secondary vocal music faculty also has been team teaching on a limited basis for 15 years.

"'Team teaching' is defined in our case as placing two teachers in one class in order to divide the class into smaller groups and to provide peer coaching. This tactic gives students who perform on different instruments or who have different vocal ranges the opportunity to study with experts who can 'model' the sound and techniques of that instrument or voice," explains John Clinton, district arts coordinator.

The program is structured to create an added benefit: teacher development. Upper level teachers are required to team teach at the beginning and intermediate levels; those with primary responsibilities at the beginning and intermediate stages work with upper level students and have the opportunity to see their needs first-hand. Team teaching is generally scheduled during school hours. In some cases, it occurs before and/or after school hours when students attend sectional rehearsals.

The overall arts program has been carefully articulated in a process that engaged all of the district's fine and performing arts teachers. According to Clinton, "We studied a variety of standards, including the National Standards for Arts Education, different state-level curriculum guides, lesson plans and goals from our teachers, textbooks on the arts, and fine and performing arts education courses at universities. The committees of arts teachers developed articulation charts and curriculum guides, which they presented with the fine arts director to the director of curriculum for the district, to the assistant superintendent for educational services, to the superintendent of schools, and to the principal at each school. Opportunity was given to each of these administrators to suggest changes. After changes were made, a final presentation was made to the board of education. Opportunity was again provided for suggested changes. A final copy was then sent to all teachers, administrators, and school board members."

The curriculum guides are now reviewed every two years to allow for expansion and corrections. "It is the only way we believe these documents will remain viable in helping our teachers complete their tasks," he says.

Standing behind Norman's intensive work on curriculum, standards implementation, and overall arts education programs is a community that shows its support through parent organizations, including a new community/parent group dedicated to the support of all of the fine and performing arts in the Norman schools. The community at large and various artistic partner groups, such as the Firehouse Art Center, University of Oklahoma, Sooner Theater, Norman Arts and Humanities Council, and the Children's Arts Network, assist with in-kind opportunities and, on occasion, financial matching.

Given a fluctuating financial state, Norman Public Schools' budget cuts to arts programs are overcome through matching grants, community support, and donations from alumni and friends of the arts programs.

The arts programs have friends on the board of education and particularly in the office of Dr. Nancy O'Brian, who played the clarinet when she was in high school, has been a teacher, principal, curriculum director, assistant superintendent, and now superintendent in the Norman school system. She values arts education and articulates this vision: "Through arts education, every child will have the opportunity to develop his/her gift as a performer or artist; every child will have the opportunity to utilize the arts as an important tool in the development of intellectual and personal growth, and every child will have the opportunity to learn the language of arts education in order to develop an appreciation of the fine and performing arts."

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A Profile:

NORTH ALLEGHENY (PITTSBURGH, PA)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√
An Elementary Foundation√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 13
Students (Total): 8,326
Per Pupil: $8,787
Arts Teachers (Total): 64

Fifty years of commitment to arts education in Pittsburgh's North Allegheny School District has shaped a program that today includes specialists teaching music and the visual arts, theater and dance (97 percent of them full-time and certified); support from the school board, parents, a Foundation for Excellence, and the business community; Advanced Placement programs in art and music; and an arts apprenticeship program for students to gain experience in art-related careers.

Originally a small rural district that has grown into a large suburban system with increased demand for the arts, North Allegheny allocates 4.5 percent of the district's budget for arts education, including staff. According to the department chairs for music and art, James T. Reinhard, Jr., and Frank J. Farina, Jr., respectively, the district philosophy is: "The teacher makes the difference." The district also recognizes the need for space for the arts.

Art and music specialists meet elementary students once a week each in designated rooms. Middle school students are met every day for one-third of the school year in designated rooms. Upper secondary students are met daily according to elective scheduling, although the high schools' specialized studio and rehearsal facilities are increasingly taxed by the number of students.

Special initiatives are supported, including a program for integrating the arts at the elementary level; an interdisciplinary art, science, social studies collaboration on the Allegheny River, which is funded by the Department of Environmental Protection; a high school art gallery, and traveling gallery program. The computer multimedia course offered by art and music was recognized, along with electronic music composition and music, as a "Best Practices in the Arts" program by the Pennsylvania Department of Education, the Pennsylvania Council on the Arts, and the Howard Heinz Endowment.

North Allegheny's superintendent, Dr. Lawrence Bozzomo, emphasizes careful planning and the shaping of a focused vision for the arts. That vision includes thoughtful integration of the curriculum, presenting concepts and skills sequentially. He also advocates the use of new technologies in the arts.

Over the next five years, North Allegheny must meet the challenge of growth of student participation in the arts with an increase in facilities, staff, equipment, materials and supplies. In addition, with grants, partnerships, advocacy and other creative solutions, the district anticipates widening integration, introducing portfolio assessment, expanding inclusions, widening integration, and adopting state and national standards.

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A Profile:

OAK PARK 97 (IL)

Factors

The Community√
The Superintendent√
Continuity in Leadership√
An Elementary Foundation√
National, State, Other Outside Forces√

Statistics

Schools (Total): 10
Students (Total): 5,306
Per Pupil: $4,600
Arts Teachers (Total): 34

Oak Park is singular among American suburbs in its rich artistic heritage and fertile contemporary arts climate. Writers Ernest Hemingway and Edgar Rice Burroughs, modern dance pioneer Doris Humphrey, and architect Frank Lloyd Wright were Oak Park residents a century ago. Today the community, which sits at the western border of Chicago, is home to celebrated actors, sculptors, composers, filmmakers, and other artists, and it embraces more than 200 arts organizations and businesses. Many of these individuals and organizations play important supporting roles in the schools of Oak Park Elementary District 97.

Historically, the Oak Park community has placed great emphasis on the quality of its schools and has long played an active role in making the schools strong in arts education. In 1989, for example, a team of parents, community members, teachers, and administrators came together to make district budget reduction recommendations to the school board. Unanimously, they recommended raising class size rather than making any reductions to the district's art programs. The district has since added arts staff. Parents also participate in the schools as volunteers in arts-related activities.

In fact, the Oak Park Education Foundation, a volunteer coalition of community and business leaders and educators, has been working with the Oak Park Area Arts Council to plan and pilot an "ArtStart" effort to more effectively link area visual, performing, and literary artists with the schools. For more than a decade already, artists and authors have been providing hundreds of area students, selected by classroom lottery, with annual workshops.

Besides a tradition of community arts support, Oak Park has had the

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benefit of Dr. John Fagan's leadership and consistent commitment to the arts. In 1989, for example, when the district was struggling financially, Superintendent Fagan supported Julian Middle School's fledgling CAST (Communication, Art, Speech, Theater) program, then in its second year of a three-year Illinois State Board of Education funding grant. In 1996, he similarly supported Emerson Middle School, then in the third year of an Urban Partnership Grant for its BRAVO program of incorporating the arts into the curricula and into extracurricular activities.

District 97 is more than 100 years old, and the arts have been an important part of Oak Park students' educational experience for as far back as records are available. All students participate in arts, music, and physical education instruction (including dance) through the curricula, and all students have access to specialists in these areas. The district also has vigorously pursued a strategy of integration for dance, drama, music, and the visual arts, employing consultants, conducting staff development, and securing funds from a variety of sources. The district's arts curricula has been reviewed and revised in recent years to reflect the Illinois State Goals for Learning in the Fine Arts. Performance assessments have been written for all grades in visual arts, general music, dance, and drama.

A Profile:

OHIO COUNTY (WV)

Factors

The Community√
Teachers Who Practice Their Art√
An Elementary Foundation√

Statistics

Schools (Total): 14
Students (Total): 6,371
Per Pupil: $6,137
Arts Teachers (Total): 35

Ohio County Schools' mission, the district reports, is to develop young people to their maximum potential in social responsibility, employability in the workplace, and lifelong learning. The district has identified four areas key to accomplishing its mission: staff development, community involvement, management of academic performance, and transition preparation.

In the area of arts education, the benefits of well-managed transition are apparent in the district administration. For more than 20 years, arts education supervision for the Ohio County Schools was provided by Patricia Solomon. When legislated downsizing cut county office staffs in the state, Solomon assumed additional responsibilities as director of personnel and shared arts supervision with Dr. Bonnie Ritz, director of instruction, whose academic background is in language arts and theater. When Solomon retired in 1996, Ritz took responsibility for supervision of all arts instruction in the schools. Continuity and effective leadership have been maintained.

The transitions from a strong elementary foundation in the arts to middle school and then high school are noteworthy. Beginning in kindergarten, students receive music and art instruction with a certified professional educator. This instruction is provided to every student, kindergarten through grade 8. Strings instruction, which has grown in recent years, is available beginning at grade 4.

At the fifth-grade level (fourth in some schools), chorus is an option. The middle school instrumental music instructors provide the instruction for grade 5 students. Jazz bands also begin in middle school. To facilitate continuation in arts education, band students visit Wheeling Park High School during grade 8. Orchestra concerts involve both middle school and high school student performances, and students are provided the opportunity to shadow high school students during grade 8.

Ohio County Schools relationship with the community is a two-way street. Partnerships with businesses and arts organizations support the schools' arts activities; arts students' and teachers' participation in civic events and service projects benefit the community. The larger benefit of this relationship is evident in the voting booth: Taxpayers in this school district have never rejected an excess levy to support the public schools.

Funding for arts education – teachers' salaries, state-adopted textbooks, instructional materials, equipment, instrument repair, and staff development programs – comes from the school budget. Grants and fund raising by parents and community groups support special concerts, artists' residencies, and other needs.

A Profile:

OLATHE 233 (KS)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√
An Elementary Foundation√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 34
Students (Total): 18,748
Per Pupil: $4,588
Arts Teachers (Total): 103

Olathe District Schools' experiences in planning and continuous improvement, as detailed in the district's report for this study, may prove particularly useful to other school districts.

ON BUILDING AN ARTS EDUCATION TEAM FROM (ALMOST) SCRATCH

Arts education has been a part of Olathe District Schools since the district was formed in 1965, but in the past 10 years, both programs and coordination of the arts have increased. Dr. Ron Wimmer, superintendent, and Dr. Alison Banikowski, assistant superintendent for curriculum and instruction, along with many other individuals, have been instrumental in focusing attention on the arts and in providing leadership and support for the district's facilitators and coordinators.

- For many years, monthly meetings were scheduled with a district administrator and the music coordinator. In 1983-84, an elementary art teacher was hired half-time to coordinate visual arts education for the 16 elementary buildings. Through a great deal of effort on the part of a few key members of the community, the administration and Board of Education looked closely at the status of visual arts education at the elementary level. They then added to the half-time position to create a total of four elementary art resource teachers to support teachers in their task of providing visual arts education each week for their students.
- That team of four wrote a K-6 art curriculum in 1984-86. In 1987, it was recognized by the National Art Education Association as a model elementary art curriculum. The program was recognized by the Kansas State Department of Education as a Program of Excellence. One of the members of the art resource teacher group was designated as Team Leader. In 1986-87, facilitators for general music, secondary choral music, and orchestra were appointed. Each per-

son was teaching full time and beginning to assume some coordination responsibilities.

- In 1987-88, the Elementary Art Team Leader began to assume some K-12 visual arts coordination duties. She was named District Art Coordinator and given one-half day a week for coordination responsibilities. That time was expanded to one and one-half days a week in 1993-94, and the yearly contract was extended by three weeks to match the contract length of other curriculum coordinators.
- In 1994-95, a new position of Fine Arts Coordinator was created. It was filled by the Visual Arts Coordinator, who continues in that position and continues to serve one day a week as an art resource teacher for one elementary building. At the same time, a facilitator for theater was appointed.
- In 1996-97, the facilitator positions became stipend positions.
- Monthly meetings continue with the assistant superintendent for curriculum and instruction, fine arts coordinator, the music coordinator, the orchestra facilitator, the secondary choral facilitators, and the general music facilitators.

ON BUILDING AN ARTICULATED CURRICULUM FROM FRAGMENTS

In the 1980s, Olathe curriculum for each of the arts areas was fragmented. It had been written for grade-level groupings without much alignment for future or previous grade-level groups (elementary, junior high, and high school). No formal coordination existed among the fine arts.

Today, a five-year curriculum revision cycle is in place, established by the district in the early 1990s for all content areas. It includes pre-study, curriculum writing, implementation, resource selection, and assessment composing.

The district arts leaders report: "An important factor was writing sequentially for kindergarten through grade 12. Since this was a new approach for most, it was comfortable to varying degrees, but very educational for all of us to be involved in recommending what curriculum looks like at each level and to clearly see relationships between the levels. Focusing on outcomes rather than activities was a leap for many of those involved. Our district's curriculum writing coincided with the publication of the National Standards for Arts Education. The national standards were a driving force in the writing of local curriculum. The fine arts coordinator served on a task force which wrote the Kansas Standards for Visual Art Education during a similar time period, and brought relevant dialogue from arts educators around the state to the curriculum-writing process."

If Olathe's arts curriculum was given a boost by the national standards campaign, it was given a challenge by the State Board of Regents, which recently defined the specific number of credits required for scholarships in the state colleges, putting a heavy emphasis on "core" requirements. The time restrictions of a six-hour school day are causing scheduling problems for students seeking to include the arts in their education.

Suggested solutions include setting aside blocks of time for the arts or moving to a seven-hour school day, thereby affording students more scheduling options.

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A Profile:

ORLAND 135 (ORLAND PARK, IL)

Factors

The Community✓
The School Board✓
National, State, Other Outside Forces✓

Statistics

Schools (Total): 13
Students (Total): 5,526
Per Pupil: $6,103
Arts Teachers (Total): 41

Like other Chicago area school systems, Orland School District 135 takes excellent advantage of the city's multitude of arts resources. Even if those world-class resources were not available, the district could point with pride to its work in arts education within its own 24 square miles of southwestern Cook County.

Arts education in the Orland Park School District is inclusive, accessible, measurable (using portfolio and authentic assessments), national and state standards-based, performance- and product-focused. It is taught by visual arts and music specialists in a comprehensive sequential program that begins in the district's four primary centers and continues through the three intermediate centers and three junior highs. Drama is also taught starting at the middle-school level. The program is fully funded by the school district, but the community still provides additional support.

Parents take a leading role in making the arts more visible and more valuable to education in the Orland district. The Parents Music Association raises funds for music camp scholarships, uniforms, instruments, and audio equipment. Parents for Education has contributed many dollars to provide additional arts experience for Orland School District students. With the support of parents and the community at large, the district and the Village of Orland Park have collaborated not only on monthly showcases of student artwork but also on an annual fine arts exhibition.

This exhibition incorporates visual work from grades K-8 and includes a recital by the district orchestra. To display the student art work, the Village of Orland Park purchased 40 flats, commits the Village Hall for a month for the show, and gives the time of a maintenance crew for assistance with installation. Meanwhile, the district gives arts teachers additional time to prepare the art exhibit for display. From this community art exhibition, a student work is selected to represent each school and is displayed for a year in the board of education offices. These pieces are professionally framed and returned to the student at the year's end.

As a gesture of thanks (and good public relations), each opening night visitor to the fine arts exhibition receives a small memento of student artwork.

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A Profile:

PARSIPPANY-TROY HILLS TOWNSHIP (NJ)

Factors

The Community✓
The School Board✓
The Superintendent✓
Teachers Who Practice Their Art✓
Planning✓

Statistics

Schools (Total): 12
Students (Total): 6,157
Per Pupil: $9,189
Arts Teachers (Total): N/A

"It took a lot of talking through rough years, but it has been worth it in every way," says Dr. Timothy Brennan, superintendent of schools for this affluent metropolitan New York suburban district which has grown enormously since the 1960s. A former music teacher, Brennan points to the consolidation of administration and support services as a way to incor-

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porate the arts into a program of unity and strength anchored by arts specialists at every grade level, enhanced by the many cultural and educational resources of New York City, and supported by the board of education and the community it serves.

Among the district's arts specialists are practicing artists who show and perform locally and regionally. Several individuals have had shows of their work at the Morris Museum, the Newark Museum, the Cathedral of St. John the Divine, and other locations throughout the New York metropolitan area. The district has supported the professional growth of its arts educators with tuition reimbursement, payment for "art clinics" and sabbaticals, as well as traditional conferences and professional meetings.

All students have the opportunity to participate in the arts. One anecdote illustrates the district's and its educators' commitment to access. When more than 100 students in an elementary school of 300 wanted to play in the school band, the supply of musical instruments was exhausted. Not wanting to deny any child who could not afford to rent an instrument the opportunity to participate, the instrumental music teacher put a notice on the Internet requesting donations of used instruments. The response was overwhelming, and every student who wanted to play in the band was able to do so.

Even with all manner of funds made available, the district would be unable to offer high-quality arts education without some creative planning – in particular, the scheduling of the elementary art program in a nontraditional unit format rather than in periods.

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A Profile:

PEORIA 11 (AZ)

Factors

The Community√
The School Board√
The Superintendent√
Teachers Who Practice Their Art√
An Elementary Foundation√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 29
Students (Total): 28,500
Per Pupil: $2,500
Arts Teachers (Total): 97

With a supportive school board, a superintendent (Dr. Paul Koehler) who was chosen by the governor to serve on the board of the state arts commission, and an arts-valuing community, the arts play – and thrive – in Peoria, just 15 miles from Phoenix and part of Arizona's fastest-growing community.

As it builds on its successes in arts education, the Peoria Unified School District stands out for its recruitment of teachers, attention to elementary-level arts learning, approach to technology, and tangible contribution to community.

Peoria recruits teachers with strong arts preparation and abilities in their medium. In particular, the district seeks arts teachers who practice their art form in some capacity besides the classroom – for example, music teachers who direct or perform in choral groups and artists who exhibit or sell their paintings and sculpture. "The higher the level of professionalism they exhibit, the higher the skill level they bring to our students," says Andre Licardi, district director of arts education.

The knowledge and skills of the teachers are directed throughout the district, beginning at the elementary level. "The thriving high school programs are testimonials to our elementary counterparts," Licardi points out. "They are working together to provide the essential skills needed for comprehensive, higher-level programs in all areas. As of 1994, all high school students are required to take one class in the arts for graduation. Also, 34 percent of our high school students are currently enrolled in the arts during each year of high school."

Peoria offers the high school student a four-year, curriculum-based program in art, advertising art, ceramics, photography and media, band, dance, drama, theater and humanities. "Since our high schools currently have block scheduling," Licardi adds, "the number of arts students has increased at each of our high schools."

Peoria also provides a lesson in the integration of technology into the teaching and learning of the arts. Licardi explains where the district has been, where it's going, and how it plans to get there:

> "The first phase is implementing technology in our curriculum, units of study, and lesson plans. More than 85 percent of our arts teachers already use computers, either in the classroom and/or at home. We are currently developing a plan for consistency in using hardware and software in the arts classrooms. We have several teachers who are on the cutting edge of technology. Therefore, we are already using those teachers to train and educate their fellow arts teachers. Those same teachers are pursuing grants that will help us to create our own programs."
>
> "We have developed our own Web site for the arts to serve schools and community, and we hope to have it on the Internet by the end of September 1997. We are currently working with the City of Peoria and our technology department to bring our arts programs to the schools and community via cable TV."

Peoria's newest high school has already been designed to house a television setup complete with computer and editing stations. Art, photo, and yearbook rooms already have been redesigned to accommodate this plan.

The district administration's interpretation of "community involvement" goes not only to what the community and its resources bring to the schools, but what the schools bring to the community. Three projects serve as examples:

- ***Festival of Trees:*** For this joint project with the Peoria Chamber of Commerce, students make ornaments with a theme (Phoenix Suns, Native American, Desert Animals) and decorate the trees, which are then auctioned to community businesses and the funds distributed back into the community.
- ***Empty Bowl:*** Ceramic students at all 29 schools put hands and hearts to work and raise funds going to organizations that feed the hungry. In 1987, students raised more than $8,800 for three local charities.
- ***Music Ends Silence:*** Following on the success of the Empty Bowl, students obtain pledges for an entire day of music (performed by Peoria's school bands and choirs) at various sites. Funds help local students with special needs pursue a music education.

A Profile:

PORT WASHINGTON (NY)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 6
Students (Total): 4,102
Per Pupil: $15,200
Arts Teachers (Total): 33

Located in Nassau County on Long Island, Port Washington Union Free School District (UFSD) is a comfortable suburban community of six schools.

"Were you to interview any given fifth-year student here," David Meoli, Port Washington's director of creative arts, wrote in the district's report for this study, "you would find that (s)he most likely: sings in the chorus, plays in the band/orchestra, has taken dance workshops with members of the Martha Graham School and/or American Ballet Theatre, has created a hologram, has been to an art museum in a class setting several times, has performed in at least one play/musical production, has created numerous two- and three-dimensional art works, and is able to talk about his/her own (and others') work in terms of quality, composition, historical perspective, and expressiveness."

It would be easy to attribute that hypothetical student's breadth and depth of arts education to the fact that the Port Washington school district lies just a short train ride from Manhattan. Or one might point to the environment created by the artists who have lived here (John Philip Sousa, John Cassavetes, Perry Como, Shlomo Mintz, Marian McPartland, and cast members of "Seinfeld"), or to arts supporters with names like Frick and Guggenheim.

Those factors, as well as state and national standards and fine arts graduation requirements, do come into play. But like many other school districts that responded to this study's questionnaire, Port Washington points to three linked areas as key to its strong arts education: (1) range of opportunity for all students, (2) forms of community involvement, and (3) allocation of resources – time, space, and budget lines.

What propels arts education forward here, however, is planning and commitment to continuous improvement. To put the arts within each student's reach in this ethnically and financially diverse community, the Port Washington school district offers a broad range of courses, from introductory training to intermediate and advanced experiences. Opportunities for students to excel are offered in many different art forms, and in many arenas within each art form. The visual arts program includes studio courses as well as several levels of computer graphics, holography, design, and art history offerings. A K-12 dance and movement program – still a rarity in most school districts – has been evolving in all of the district schools over the past eight years.

Parent and community constituencies have very high expectations for the Port Washington schools and play meaningful roles in delivering high-quality arts instruction to their children. Involvement takes the form of freely shared community resources, the participation of local arts organizations and each school's parent-teacher group, and the work of a district-wide Cultural Arts Committee made up of parent representatives from each of the six schools. The committee meets regularly to preview artists and plan arts experiences for all district students.

Resource allocation – time, space, budget lines – is a telling measure of the value of the arts in the district. Port Washington cites as vital a full-time arts administrator, teachers open to museum and artist collaboration, and central and building administrators who fully include music, art, theater, and dance in their consideration of budgeting, scheduling, staffing and facilities decisions.

Although the bulk of the funding for arts programs is provided through the district budget, particularly in the area of staffing, there are many ways that the district optimizes its resources – by utilizing state aid for arts events, competitive grants, and the funding or fund-raising support of parents and other community members. In recent years, the community has supported a new arts wing in one school and the refurbishing of three district auditoriums, the creation of a dedicated gallery space in an elementary school (planned and paid for by the parents), and raised enough money to air condition the high school auditorium complex.

There are, of course, some things that money cannot buy. Thoughtful planning can make even the priceless contribution – Marian McPartland's offer to play and teach high school students, Omni Recordings' studio services – go further, do more. A new dance fund set up by the Blumenfeld family is being tapped not only for workshops and artist residencies, but the district also has used it to create a "Tappin' and Jammin'" elective for eighth-grade students at the middle school.

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A Profile:

PUYALLUP (WA)

Factors

The Community√
The School Board√
The Superintendent√
District Arts Coordinator(s)√
A Cadre of Principals√
An Elementary Foundation√
Planning√

Statistics

Schools (Total): 32
Students (Total): 18,312
Per Pupil: $5,453
Arts Teachers (Total): 84

Since it was founded in 1854, the Puyallup School District, on the outskirts of Tacoma, has made a place for the arts in the education of its young people. That place continued to be secured – and expanded – by careful planning, budgeting, and educating of others in the importance of the arts.

"The education of children in the arts is an integral part of the district's strategic plan," Superintendent Richard D. Stovde points out. "Our community has had a longstanding commitment to the 'whole child,' never limited to just the development of academic talents alone. We are fully committed to fulfill this expectation not only because of our community's beliefs, but also because we believe that few children can be a significant benefit to our society without a grasp of the value of the arts."

Puyallup plans for arts education. Elementary principals assist classroom teachers in providing time and schedules that promote the exploration of band, orchestra, choir, visual art, theater, and dance. Meanwhile, school building administrators at the secondary level make master schedules that are developed around the arts. The arts are placed on the master scheduling board before other subjects in order to create a conflict-free environment for student scheduling.

The programs offered at the secondary level range from the required

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visual and performing arts classes for seventh graders to pottery and computer graphic design for high school students.

Budgeting for the arts begins with Puyallup's basic education budget. As Deanna Rine, assistant principal of Stahl Junior High School, explains, "Parents, grants, and partnerships are supportive of our programs but do not fund our most important resource: our teachers." Rine described the budget process: "Budgetary decisions are recommended by the superintendent's cabinet and voted on by the school board. All school board members reflect their community and strongly support the arts. The school district has maintained a music line item in the budget which is managed by the music coordinator. This type of arts funding has been in existence for more than 50 years. A budget line item for arts education ensures that equal monies will be provided for every school program, regardless of building principal support."

Puyallup employs district arts coordinators for visual arts, drama, and music. The district did lose its music supervisor position six years ago, but, according to Rine, "the public outcry was so great that it was reinstated within one year."

The community's staunch support is also crucial for recruiting and retaining excellent teachers, such as high school drama instructor Lynda Belt who was named 1997 Teacher of the Year by the American Alliance for Theater and Education.

Community support takes the form of partnerships with local artists such as glassmaker Dale Chihuly, several musical organizations, and the new Valley Arts United group which promotes the arts in the community and at the same time builds support for arts education in the schools. Mostly, supporters are parents, who often participate in programs as performers with their sons and daughters, and Puyallup residents who simply value the role the arts play in their daily lives.

The school district nourishes this community support in many ways. Student talents bring the arts to nursing homes and hospitals. They contribute to the annual downtown arts show sponsored by the city council and local businesses. Advanced arts students also contribute to the community's quality of life by educating younger children about important social issues. Through the Drama Outreach Program, high school students have performed plays dealing with teen alcohol abuse, teen pregnancy, and stereotyping and labeling for 50 different junior high school classrooms and more than 3,000 students. The issues were selected by student survey. In order to participate, high school students enroll in a Drama Outreach class teaching "interactive drama techniques." The class meets only one hour a day, but it requires a significant amount of additional commitment from the students. Puyallup High School estimates that its students who participate in the program spend at least 25 hours each semester working in the community.

PRIDE OF PUYALLUP

It's not every school system that has its own museum.

The Karshner Museum was donated to the Puyallup School District in 1930 and has been owned, operated, staffed, and solely supported by the school system ever since. Displaying exhibits on the cultural, regional, and natural history of the northwestern United States, the museum allows students to get a firsthand view of many Native American artworks. The museum also features an exhibit of glassworks by Dale Chihuly.

Puyallup elementary students visit the district-owned Karshner Museum at least once, sometimes twice a year. Transportation for these visits is paid for by the school district. Students also learn through the Karshner Museum in their classrooms. The museum provides "Discovery Kits" to spur discussion of museum exhibits in the classroom. A kit may be used in order to prepare a classroom for a museum visit or to further classroom learning.

"A budget line item for arts education ensures that equal monies will be provided for every school program, regardless of building principal support."

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A Profile:

RANDOLPH COUNTY (WV)

Factors

The Community√

Statistics

Schools (Total): 15
Students (Total): 4,855
Per Pupil: N/A
Arts Teachers (Total): 0

Randolph County is the largest county in West Virginia with a population of just 26.5 people per square mile. Its unemployment rate is more than 10 percent, and 60 percent of its students receive free and reduced lunch.

After severe budget cuts in 1988 eliminated elementary arts teachers, parents, artists, and educators met to explore options for arts education within the system. They devised a new way for Randolph County to bring the arts back: the ArtsBank Council, an artist-in-residency program of local artists who would be hired by the district to teach in the schools. Each artist would spend an intensive four-week residency at one school where each student would have the opportunity to work and learn with the artist. A program coordinator would be hired by the district to oversee its day-to-day operations.

When Randolph County Schools' budget was slashed, the district had to find other means to fund the ArtsBank. The district turned to the West Virginia Commission on the Arts for grants through its Arts-in-Education program. This money was used to hire the local artists and a coordinator. Art supplies at first were provided by local business partners-in-education; they are now paid for by the ArtsBank.

In addition, ArtsBank provides a per student stipend for art supplies; some of these art materials would not be available to children in rural areas otherwise. ArtsBank also pays for mileage for artists who must travel long distances to teach in the rural elementary schools.

Today artists for the ArtsBank program are recruited through ads placed in the local papers by the school system. County administrators and the ArtsBank coordinator screen the applicants, who must show that they are practicing artists and work well with children. Artists must design art lessons to enhance regular curriculum and participate in an in-service day to ensure that they understand their duties and can communicate effectively with children. In general, 75 percent of the artists hired hold a degree in fine arts or arts education.

Not only has the ArtsBank brought the arts back into the elementary classrooms, but it also has strengthened the community's awareness of the arts. As the program became a growing presence in the Randolph County Schools, the community began to take notice. Whereas in the past funding came mainly from grants, now banks, business leaders, professional people, and the local hospital contribute. Many civic organizations helped raise funds as well. The local vocational school staff and Future Business Leaders of America provide clerical help to create mailing lists and to send out fund-raising letters. The Annual ArtsBank Auction is another avenue through which the community helps support the program. Local artists and organizations contribute their artwork to the auction for the community to purchase, and the proceeds go to ArtsBank.

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A Profile:

ROBBINSDALE (MN)

Factors

The Superintendent√
Continuity in Leadership√
Parent/Public Relations√
National, State, Other Outside Forces√

Statistics

Schools (Total): 19
Students (Total): 13,939
Per Pupil: $5,875
Arts Teachers (Total): 73

The Robbinsdale Area school district is located in a "first ring" suburb of Minneapolis where the student population has dropped from 28,000 to 14,000 over a 10-year period. Two high schools instead of three now serve the district. In part, that is the result of a state policy that enables junior and senior high school students to enroll in college courses, free of charge. Another state policy – "open enrollment" – puts schools in competition with one another to attract students.

Test scores and special programs are generally what draw students to a school. Therefore, the district's arts education program has become a tremendous marketing tool for Robbinsdale Area Schools and the community at large. The district has promoted its programs, such as arts education, as a "plus" in the local real estate market, thereby taking a positive role in helping to counteract the shrinkage phenomenon.

THEATER IN ROBBINSDALE: "THE ART OF THE PRESENT"

Robbinsdale Area Schools was honored by the Children's Theater Foundation of America as the recipient of the first-ever Medallion Award given to a school drama program. Honoring "continuity and artistry," the following award citation says a great deal about what constitutes excellence in theater for young people:

Occasionally, amid the maelstrom of controversy that surrounds public schools today, a beam shines out from a lighthouse steadfast in the storm, sending inspiration and hope to those who struggle with the tides of protest, financial problems, and societal changes that sweep the nation's schools.

Based on a curriculum taught by certificated theater professionals, extended to the community through an annual season of productions, with special attention to senior citizens, with traveling shows for children, and including student-directed one-act plays, the performances of the Robbinsdale high schools have been recognized by experts in the field through the Minnesota drama competition where at least one of the three district schools has reached state level in 19 out of the last 30 years.

Lest one think that Robbinsdale is Nirvana, where pain and worry have been extinguished, District 281 has weathered the difficulties of population growth and decline, moving from one high school to three and now to two. It has an ethnic and economic distribution close to that of the nation and faces the financial and social pressures common to communities everywhere.

The French actor and director Jean Louis Barrault called theater "The Art of the Present." Presently, education is sailing on a "sea of troubles," wherein some schools have lost course and even foundered. District 281 has continued to make way, providing its generations of young people with a present experience in art, a present platform to study the human condition, a present opportunity to acquire skills important to personal future, a present concrete adventure in jointly solving mutual problems – a headlight example of theater in education.

The school district has been proactive in this effort, educating local real estate agents about the arts programs and the other benefits of the school system. To help agents answer the proverbial first question – "What are the schools like?" – Robbinsdale Area Schools developed and now sponsors seminars for some 80 real estate agents each year. The agents earn continuing education credit and promote the school district to prospective residents.

In February 1998, for example, the half-day event included a short performance piece from a musical, a student reading from an award-winning literary magazine, and a visual arts discussion led by a fifth-grade student. Superintendent Thomas Bolin, who originated this idea, welcomes the participants. The agenda includes discussions on academic opportunities in the schools, roundtable sessions led by principals, as well as arts presentations.

This district has had a full-time public relations specialist on staff for 15 years. (All districts in the Minneapolis metropolitan area have a position like this in the office of the superintendent.) In Robbinsdale Area Schools, this specialist oversees a Web page, the community newsletter, media relations, a cable television link and a print shop in addition to the seminar for real estate agents.

The schools also have a long history of hiring certified teachers with training in theater and experience in directing. Minneapolis is a theater town, and theater programs have been a powerful asset to the district since the 1950s. School productions are very popular, meeting their expenses and then some from ticket sales. In addition to the popularity of theater in the community and the long history of hiring gifted "career" teachers who stay and make the program attractive to students (100 auditioned for roles in a recent musical), success has been attributed to:

- ***Support from the administration:*** "The superintendent supports all of the arts," reports one teacher. "He believes in them. Our financing is looked upon as just as important as that for sports." Theater productions, like football games, are extracurricular. Theater teachers

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ROBBINSDALE'S "COMPREHENSIVE ARTS PLANNING PROGRAM"

The Comprehensive Arts Planning Program committee (CAPP) with members from the community, parents, and staff meets regularly to fulfill the following mission:

- Communicating the importance of arts in schools
- Promoting arts education
- Initiating arts events
- Creating opportunities for arts involvement by the total community

The committee works in close cooperation with the district superintendent, who initiated the real estate seminars, and with school principals. A student-designed logo, "All the Arts for All the Students," is used in promotion of CAPP activities.

who direct plays, like football coaches, are paid for the time they put in after school hours. "The central office is willing to say, 'This is as important to kids and the community as other things.' "

- ***More than one theater teacher at each high school:*** Rather, there is generally a team of five, highly qualified theater teachers at each site. This means that a variety of projects can be in process at the same time, and when someone retires, other people are there with long-term experience to maintain the continuity of the programs.
- ***An annual major theatrical production at each middle school:*** These productions may be directed by a parent, principal, or English teacher. They provide good preparation for the high school drama programs.
- ***Fine arts as a requirement for high school graduation:*** "It is a positive thing to make credit in fine arts a requirement for high school graduation," states one teacher. The state allows theater to be taken as an English credit and not just as an elective.

A Profile:

ROCHESTER (NH)

Factors

The Community√
The Superintendent√
Continuity in Leadership√
Opportunities for Higher Levels of Achievement√
National, State, Other Outside Forces√

Statistics

Schools (Total): 10
Students (Total): 4,600
Per Pupil: $4,200
Arts Teachers (Total): 25

Rochester, New Hampshire, is a seacoast town characterized by a low socio-economic scale and residents with a limited educational background. In the decade that Dr. Raymond Yeagley has been superintendent, the arts have been put to work to help provide a better future for its young people.

A band director certified in music education before he arrived in Rochester, Superintendent Yeagley has promoted a vision of the arts – including theater as well as visual art and music – as basic to education for all students.

Rochester draws upon and exhibits many of the same strengths as other communities with healthy arts education programs: a sound K-12 arts curriculum; a host of co-curricular activities involving theater, music, and visual art; parent booster organizations; business partnerships; a supportive administration, and high-quality arts teachers. What is rooted in the superintendent's vision and what has come to set the district apart, points out Joanne Houston, director of music, is Rochester's approach to its vocational-technical "School to Work" program in the visual and performing arts.

Rochester School District provides more than 40 course offerings at the high school level in the visual arts, writing, music, and media communications. Among them: Music Appreciation, Musical Theater, Band, Chorus, Accelerated Chamber Ensemble Singers, Basic Art, Art 1, 2, 3, and 4, Art 3 and 4 Honors, Advanced Placement Art, Ceramics 1 and 2, Painting and Drawing 1 and 2, Sculpture 1 and 2, Commercial Art, Housing and Home Decor, Graphic Trades 1 and 2, Newswriting and Photography, Technical Writing, Film, Media and Communication and Careers, Graphics Communications and Technology, Drafting Technology, Photography (black-and-white, color, digital), Technical Drafting and Design, Woodworking Technology 1, 2, and 3.

All students have the opportunity to experience these hands-on courses, including the 20 percent of students in the district with disabilities and special needs. "The big challenge is to maintain funding for programs like School-to-Work and special education," Houston added. Everyone – staff, parents, community booster organizations – helps with writing grants, field trips, equipment donations, and a variety of other projects."

A Profile:

ROCKCASTLE COUNTY (KY)

Factors

The School Board√
The Superintendent√
District Arts Coordinator(s)√
National, State, Other Outside Forces√

Statistics

Schools (Total): 5
Students (Total): 3,163
Per Pupil: $4,466
Arts Teachers (Total): 15

The Rockcastle County School District is in a lightly populated area in the middle of Kentucky. In fact, the entire county is home to only about 15,000 people. Despite its small size and lack of resources, the Rockcastle district has still been able to establish a commendable arts education program. By seeking help beyond local sources, the school district formulated an arts program that would benefit its students.

In 1989, there was no organized arts education program in the district. Music specialists had been serving every grade level, although formal visual arts instruction was available only to high school students. Nonetheless, research indicated that a number of teachers were, in fact, integrating the arts on a daily basis. The leaders of the school district – then-Superintendent Bige W. Towery, Jr., the school board, and central office staff – appreciated their students' need for a strong background in the arts, but they also understood that they did not have the resources to establish an arts program.

Therefore, the school system sought financial support from the state level and eventually received a grant of $9,600 from the Kentucky Arts Council to assist with development of a program over three years. The district used the money to establish a basic arts program within the district. During this three-year period, the school district slowly began allotting its own funds towards arts education and eventually was able to fund the program autonomously.

Initially, the Rockcastle County School District's "Basic Arts Program" was created to provide only the fundamental levels of arts education. However, in the years since its inception, the Basic Arts Program has evolved to the point where it can no longer be considered just basic. Besides covering the fundamentals of music and the visual arts, the program has both expanded and become more interdisciplinary.

Interestingly, H. Allen Pensol, Basic Arts coordinator, pointed out, "When the Kentucky Education Reform Act (KERA) became law in 1990, many other districts were slow to realize that the arts and humanities would eventually be included in the Accountability Index on the Kentucky Instructional Results Information System (KIRIS) by 1993." Due to the foresight of the school district leaders, "district-wide arts instruction had already been initiated. Students and teachers with little or no prior interest in the arts were becoming comfortable and even eager to incorporate an arts and humanities dialogue into their schedule and daily lives." Furthermore, Pensol added, "Now that the Kentucky Department of Education has constituted a State Core Content and set Standards for Kentucky Schools, teachers in Rockcastle County are seeing how the district's initial groundwork in arts instruction is accommodating and complementing instruction in other disciplines."

Since Superintendent Towery's retirement in 1995, the arts education program of Rockcastle County has received the enthusiastic support of Superintendent Larry B. Hammond. In addition to encouraging the school board to increase arts education funding and advocating for arts education at state and national conferences, he makes his support manifest. "Quite often," Pensol noted, "Superintendent Hammond engages in year-round classroom arts activities along with the students."

A Profile:

SAINT PAUL 625 (MN)

Factors

The Community√
The School Board√
The Superintendent√
An Elementary Foundation√

Statistics

Schools (Total): 64
Students (Total): 43,747
Per Pupil: $7,110
Arts Teachers (Total): 176

Saint Paul Public School District 625 educates nearly 44,000 students, more than 30 percent of whom have limited proficiency in English. Growing increasingly diverse, the district reports that the arts are a "natural vehicle for learning" because they provide students with opportunities to "process ideas in a way that may be more natural – visual, kinesthetic, and aural learning."

School District 625 benefits from 15 years of Comprehensive Arts Program Planning (CAPP), which began in 1983 with the start-up for the district's original arts magnet, Mississippi Creative Arts Elementary School. Strongly supported by its school board and superintendent, arts education in Saint Paul is built on the district's funding of the arts, starting with a firm elementary foundation. All 66 elementary schools, in fact, participate in music, visual arts, and creative writing; some also offer students dance, speech, and video. At the middle and high school levels, the district provides a range of facilities and opportunities: dance studios, TV/video studios, black box theaters, a publishing center, partnership programs with the University of Minnesota, Ordway Music Theatre, Minnesota Opera, and other community organizations.

The district identified its top three program strengths as (1) breadth of arts offerings, (2) interdisciplinary practices or integration of the arts throughout the curriculum, and (3) access to the arts. District's arts specialist/coordinator Thomas K. Gale added what he believes Saint Paul School District 625 has learned in these areas:

- If the Saint Paul Public Schools district doesn't make arts free/low cost, schools can't afford them.
- Having artists who represent diversity in the district increases student identification and participation.
- It is easier to support arts programming when it includes basic skills in all areas presented in an interdisciplinary manner.
- With commitment of staff development time and money, teachers can deliver integrated arts curriculum.
- It is easier to build participation in the arts from the elementary level up. High school participation is lower without the elementary impetus.
- Secondary students will select arts programming as an option when it is offered in an interdisciplinary mode.
- Through competition and increased performance, the district has discovered a larger student talent pool than previously thought.
- Through the interdisciplinary approach, students can experience a wider spectrum of arts programs.
- Increased parent participation has occurred in arts-related programming.
- Teachers and arts partners need to share a common language when implementing interdisciplinary programming.
- Arts partnerships have been able to expand the breadth and variety of arts offerings K-12.
- By introducing students to arts at a young age, we are building future arts audiences.
- Corporate funding increases the chance of success for interdisciplinary arts programming.

A Profile:

SALINA 304 (KS)

Factors

The Community√
Planning√

Statistics

Schools (Total): 15
Students (Total): 7,636
Per Pupil: $3,821
Arts Teachers (Total): 37

The strength of arts education in Salina Unified School District 304 lies in integration of the arts into the mainstream curricula. Through its Arts Infusion Program, produced in partnership with the local arts agency, the Salina Arts and Humanities Commission, the district has created an interdisciplinary system encouraging lifelong learning through the arts while bettering student performance.

In Salina, the community has a direct investment in the artistic future of its children. With a population of 43,000, Salina is the regional center for a very rural area in the center of the state of Kansas. Through concentrated

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effort over the last 20 years, Salina has developed its arts and cultural resources to include a local arts agency that is a department of city government; a visual arts center and historical museum (both nationally accredited); a community theater with a strong youth program; an annual arts festival (the Smoky Hill River Festival) now in its twenty-second year, and a symphony orchestra, as well as a local arts-based grants program.

The Salina school district achieves depth and quality of program delivery through a balance of comprehensive planning with these agencies. This approach, which involves exposure to and training by a variety of local and national educators and artists, succeeds because the district recognizes the community agencies' expertise in the delivery of arts education and the importance of creating viable partnerships between artists and educators.

One overarching goal of the Arts Infusion Program is to extend awareness of the program into the community. School-residency artists are commonly featured in other venues in the community. For example, a storyteller working in the schools may appear at the local senior center and also work with members of the local storytellers' guild, later performing with the guild at a community-wide family dinner and bringing parents into the circle. The Smoky Hill River Festival is an event that leads to longer-term artist-in-residence programs through which Salina children establish relationships with professional dancers, musicians, visual artists, theater artists. It is also a source of funding.

One example of increasing the availability of arts instruction in the classroom is the use of a drama curriculum consultant. The consultant is available on a continuing basis, upon request, to assist teachers in using the dramatic arts as a teaching tool. Salina elementary students learn history by enacting early settlers as characters and learn planetary relationships by physically exploring time and distance. This position is funded through the Quality Performance Accreditation category of the Kansas Arts Commission's Arts in Education grant initiatives.

The Salina district has forged partnerships and found innovative ways to extend the local agencies' considerable arts resources.

A Profile:

SAN JOSE (CA)

Factors

The Community√
The School Board√
The Superintendent√

Statistics

Schools (Total): 44
Students (Total): 33,815
Per Pupil: $5,453
Arts Teachers (Total): 100

While the San Jose Unified School District has many lessons to share in the development of a rich, sequential visual and performing arts curriculum, this nationally recognized district's accomplishments are especially instructive when viewed through the lenses of financial and demographic challenges.

The passage of Proposition 13 in 1979 presented San Jose Unified with a fiscal crisis faced with varying success by all California school districts. What further complicated San Jose Unified's response to that resource problem were the problems of its own geography and population distribution. Some 24 miles long but only 2 to 3 miles wide, the district has majority populations in the south, minority populations in the north. The year before Proposition 13 was passed, student housing facilities of nearby San Jose State University were converted to accommodate Vietnamese refugees. Ethnicity of the district's more than 33,000 students is comprised of 43 percent Hispanic, 39 percent white, 12 percent Asian, and 7 percent other.

To address the resulting social and educational problems, in 1982 the district initiated a voluntary desegregation program by establishing several magnet elementary, middle, and high schools. In 1984, identified as a heavily impacted minority school district, San Jose Unified came under court order to desegregate its schools and to rely "heavily on the use of magnet schools to encourage voluntary transfers for the purpose of desegregation."

With increasing need for resources to expand and develop the magnet programs in the face of drastically reduced state financial support, the school district began seeking arts and corporate partners.

"In 1986," Dr. Bill Erlendsen, director of external programs, reports, "the school district began partnering with existing arts organizations, including American Musical Theater, San Jose Symphony, Opera San Jose, San Jose Repertory Theater, the San Jose Museum of Art and other professional and community groups with district schools to provide in-depth support for arts education and public outreach." The artist-in-residence program sponsored by the California Arts Council provides experiences in music, visual arts, drama, and dance for students.

San Jose has implemented magnet programs and academies in 26 schools, five of which encompass the magnet arts strand. Best known nationally is San Jose Unified's Lincoln Academic and Visual Performing Arts High School, which has developed a model program with Apple Computer – "Computing in the Arts" – that is supported by the California State Department of Education. The University of Santa Clara and the Tech Museum of Innovation also are collaborating with Lincoln in designing a model educational program in multimedia video which targets reading and literacy for Limited English Proficient (LEP) students.

Partnerships such as these, in addition to proactive grant procurement and the use of state desegregation monies, make it possible for the district to meet the need for magnet schools while simultaneously providing arts education to all students. Today approximately 4.8 percent of the district's $165 million gross annual budget is applied to arts education. Equity, as defined by the desegregation court order, requires that no student be denied access to programs due to financial hardship. To ensure equity, therefore, the district funds all arts education materials, supplies, and necessary fees.

San Jose Unified's experience offers a lesson in how one seemingly small triumph after another can build the kind of broad, deep community-wide support that makes it possible to overcome the highest hurdles. A newspaper columnist's critique of Cory Elementary magnet school's performing arts production provides case in point:

> "By most standards Cory should not be able to afford the extravagant performance the kids are putting on. It's the kind of show you might expect in an affluent suburban school district. The communities [Cory] does pull from are among the poorest in the city. Many of Cory's kids are disadvantaged. While I'm not certain what standards you are supposed to apply to 5, 6, 7 and 8-year-olds, having seen it, I'll guarantee it: This show will knock your socks off."

A Profile:

SANTA BARBARA COUNTY (CA)

Factors
The Community√
The Superintendent√

Statistics
Schools (Total): 91
Students (Total): 62,194
Per Pupil: N/A
Arts Teachers (Total): 43

When the California state deficit brought cuts in education funding, many public schools had to dismantle their arts programs. In Santa Barbara County, performing and visual artists are working with elementary school students and providing their teachers with staff development through a private-public partnership between the Children's Creative Project (CCP), a community-based, arts education nonprofit, and the Santa Barbara County Education Office.

Incorporated in 1974, the Children's Creative Project became a program of the Santa Barbara County Education Office under the leadership of Superintendent William J. Cirone. The education office provides the CCP with the executive director's salary, office space, utilities, accounting services, insurance, legal assistance, printing, and management training. With only two full-time staff and a part-time bookkeeper and secretary, CCP provides schools with resident artist workshops (from 8 to 30 weeks' duration) and 600 touring artists with performances in 150 schools.

CCP handles the scheduling for touring artists who receive 100 percent of their fees. Resident artist workshops cost $32 per hour, of which 12 percent goes to CCP to cover administrative costs. Schools pay artists' fees from school site funds, money earned by PTA fund raisers, school district general funds, and support from local businesses or service groups. CCP secures grants and stages fund raisers, such as the *I Madonnari* Italian Street Painting Festival (see sidebar), an idea CPC's director, Katy Korea, brought back to Santa Barbara after a trip to Italy in 1987.

While the residency and touring artists' partnership program does not replace a fully funded, system-wide arts education program, this effort is helping to keep the arts alive. Through the *I Madonnari* Festival, Koury has succeeded in engaging the entire community both as sponsors and participants. The potential of a program that provides arts education resources and experiences for 63,000 Santa Barbara students is great. The realization of that potential poses a worthwhile challenge for the local school districts.

I MADONNARI ITALIAN STREET PAINTING FESTIVAL

This three-day festival held each Memorial Day weekend brings together 400 professional and nonprofessional artists of all ages to create 200 large-scale chalk drawings that fill the plaza at the Santa Barbara mission. Sponsoring businesses, individuals, and families pay from $10 for a 2'x 2' child's pavement drawing square to $450 for a 12' x 12' square. The festival also features live music and an Italian Market. Some 30,000 people turn out for the event, and many more visit the site over the following weeks as the artwork fades and finally disappears.

I Madonnari **Festival's annual profit of $50,000 enables the Children's Creative Project (CCP) to provide every school in the county with $200 arts credit toward the fees of touring or resident artists. It also pays for the production of a catalog that is distributed to every school and describes the 150 touring artist performances and 50 resident artists available to them. Each year selected arts offerings are organized around a different theme derived from academic subject areas or cultural traditions.**

CCP presents a second festival each April at the San Luis Obispo Mission.

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A Profile:

SELMA (AL)

Factors
The Superintendent√
District Arts Coordinator(s)√
Planning√

Statistics

Saint James School
Schools (Total): 4
Students: 1,272
Per Pupil: $3,591
Arts Teachers (Total): 6

Selma City Public Schools
Schools (Total): 12
Students (Total): 4,862
Per Pupil: $4,731
Arts Teachers (Total): 17

Eight years ago, two college friends, Martha Lockett and John Bell, went to the Southeast Center for Education in the Arts, which was established in 1989 at the University of Tennessee at Chattanooga as a regional institute of the Getty Center for the Arts. Lockett, arts in education coordinator for the Selma City school district, had learned about the center and its summer institutes in Discipline-Based Arts Education (DBAE) from her superintendent (who didn't know about arts instruction but knew Lockett did and trusted her knowledge). Selma's superintendent was exploring any program that would help the mostly poor minority youth in this district 50 miles from the state capital of Montgomery.

Lockett called Bell, who had spent 20 years in public education with the Montgomery (AL) schools before going to Saint James School, a nonsectarian, college preparatory coeducational day school network of two elementary schools, one middle school, and one high school located in middle- to high-income residential areas of Montgomery. Bell agreed to join Lockett, each of them taking teams of administrators, arts teachers, and classroom teachers to the Southeast Center for Education in the Arts.

A few years later, as interest in the Southeast Center grew and it could no longer handle the numbers wishing to enroll, the Getty Education Institute for the Arts asked Lockett and Bell if they would be interested in developing a satellite center.

According to Lockett, she was "dumb enough to assume it would work" and just charged ahead. Lockett and Bell went to their respective school leaders. Dr. James Carter, superintendent of Selma City Schools, and Dr. Raymond Furlong, headmaster of Saint James School, then sat down for private conversations about the benefits to both systems. DBAE was a successful catalyst: Both leaders agreed that the collaboration was about the children and fully committed themselves to the project.

Each school district brought strengths to the collaboration. Saint James provided clout, a campus for the institute, and start-up funding. Selma offered a rural, diverse constituency, receptive principals, and more funding. Still, the project started off with so little in the way of resources that Martha Lockett recalls going to grocery stores to get them to sponsor schools' participation by donating food. She then picked up the food, cooked over the weekend, and brought the meals to the first institute in the summer of 1996. It offered approximately 100 black public

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HOW TO GAIN SUPPORT FOR YOUR ARTS EDUCATION INITIATIVE

The Alabama Institute for Education in the Arts offers this down-to-earth advice for other school districts pursuing arts education initiatives:

- **Get leaders/decision makers committed to the project up front.**
- **School leaders: Find someone in the community committed to the arts and committed to the schools. Develop a personal relationship with him or her.**
- **Don't be afraid to ask for help.**
- **Learn how to beg in a positive way; it's an art form.**
- **Go slow. Develop a core group, a critical mass of support.**
- **Public school educators: Do more advocacy and public relations with civic groups such as the Chamber of Commerce, Kiwanis, Rotary, Ruritans.**
- **Keep the focus on kids. It's about them. Everyone has a vested interest in their success.**

school teachers and white private school teachers from 16 schools and organizations an opportunity to mingle that had never before existed. The teachers began to find that their problems are the same and that there are good people everywhere doing anything they can do to reach kids.

Today the Alabama Institute for Education in the Arts (AIEA) is a statewide, multi-arts center dedicated to bringing about change in education through a comprehensive program in Discipline-Based Arts Education for all children through professional training, curriculum development and implementation, and arts education advocacy. Through its three institutes in the visual arts, music, and theater, AIEA serves and promotes collaboration among school districts, teachers, administrators, parents, artists, docents, arts councils, cultural institutions, colleges and universities, and the Alabama Department of Education.

Any public or private school with a nondiscriminatory enrollment policy is eligible for participation. Schools are required to send a team consisting of a classroom teacher, an arts specialist (if available), and a principal or administrator. The state arts council's support of teachers' participation has stimulated interest in other teachers, and, as a result of its involvement, the council has changed its focus to the support of arts education.

What's more, arts specialists who initially feared that classroom teacher involvement in DBAE might result in the elimination of specialists' jobs are finding their services in even greater demand.

A Profile:

SEMINOLE COUNTY (FL)

Factors

The Community√
The School Board√
Parent/Public Relations√

Statistics

Schools (Total): 52
Students (Total): 56,000
Per Pupil: $4,355
Arts Teachers (Total): 154

One of three counties that make up the most densely populated area in central Florida, Seminole is one of the state's – and nation's – most dynamic centers of growth. Seminole is also young: Of its approximately 300,000 residents, nearly 60,000 are students in grades K-12.

The close proximity of this area to Orlando has created cultural, economic, and social diversity and has also presented the county with a vast number of social issues and economic problems for which it was unprepared. The range of incomes within the district, as reported by the 1990 census tracts, reflects great disparity in socioeconomic conditions: The median family income ranges from $10,000 to $71,000, with several large pockets of critical need occurring in juxtaposition to affluence. In many aspects, the county has had to reframe its identity and restructure priorities.

The arts, therefore, play an important role in the county as a cultural and educational bridge. The need to provide full and equal access to the district's arts education also is serving to provide the community with an opportunity to come together in support of a shared goal.

In 1996, a member of the Seminole County Public Schools Board of Education, a community involvement coordinator, and the district's fine arts curriculum specialist came together around an idea for a districtwide fund-raising event: a $100-a-plate black-tie evening designed to showcase not only the artistic talents of students but also of teachers, principals, and other public school staff.

The "Arts Alive" event raised $24,000 net, but perhaps more important, it raised awareness of the district's arts education program and enhanced its value throughout the district.

The key to success was the interest and participation of the school board member and Seminole County's business community. The board member was invited to work with the planning committee and serve as the event co-chair – a move that helped spread enthusiasm among other board members. The school board endorsed the project after seeing the strong support of business. These contributing companies included Lockheed Martin, Scholastic, the American Automobile Association (which donated its AAA headquarters as the site for the event), and Disney (which donated assistance with lighting design, choreography, sound equipment, and help in judging auditions).

These sponsors welcomed the opportunity to make a statement in support of public schools. "Aesthetic literacy" – an echo of the national push for literacy in general – was the advocacy message, with emphasis placed on the growing number of cultures and communities in the area. In addition, the organizers avoided a negative "doom-and-gloom, the-arts-are-in-trouble" message. The lesson the Arts Alive organizers now share with other school districts is: "Be positive, assertive, enthusiastic about the importance of the arts. Make things happen."

Half of the $24,000 raised in the event's first year helped establish an "Arts Alive Grant" – a mini-grant program to encourage innovative proposals involving the arts. Grants are available to any fine arts educators through a panel process.

The first grant was been awarded to high school Advanced Placement art teachers who used the funds to take seniors interested in applying to art schools to Sarasota for a college portfolio day. That one trip resulted in a total of $28,000 in scholarships for the graduating seniors.

The remaining $12,000 is being used to help the county's new art magnet school purchase string and rhythm instruments, lighting and stage equipment, and also to hire a ballet instructor – the director and founder of a local professional ballet company – to teach a ballet class.

Seminole County plans to focus its next fund raiser – at the Orlando Museum of Art – on technology training for teachers.

A Profile:

SIOUX VALLEY (SD)

Factors

The School Board√
District Arts Coordinator(s)√
An Elementary Foundation√

Statistics

Schools (Total): 3
Students (Total): 651
Per Pupil: $4,921
Arts Teachers (Total): 6

While the communities of the Sioux Valley School District have long supported the arts, until 1995 this rural school district provided arts education only at the junior high and high school levels. Today, with K-12 under one roof, the arts education program begins in kindergarten.

The strategy for expanding arts education into the elementary grades involved research, written reports, and presentations to the school board. According to elementary arts specialist Erica Howell who was instrumental in effecting change in Sioux Valley's school system, the way to achieve such a goal is to "gather various types of research together and write reports that make the case and show conclusively how arts impact a child. Then take those reports to the Board of Education and explain that the arts are as important as athletics."

Result: The budget was increased to accommodate curriculum needs and to add a full-time specialist for the elementary grades. An additional full-time instrumental music instructor also was hired. Now the problem the district must solve is space. A bond issue was voted down due to tax concerns, so the school system is looking for space in another building. Over the next few years, Sioux Valley will need to find a solution to its "facility crunch." Says Howell, "The upside is great: We have this need because our program has grown. The downside is that there is still more work to be done."

A Profile:

SOUTHWEST ALLEN COUNTY (IN)

Factors

The Community√
The School Board√
The Superintendent√
Parent/Public Relations√
National, State, Other Outside Forces√

Statistics

Schools (Total): 9
Students (Total): 5,359
Per Pupil: $5,327
Arts Teachers (Total): 27

This Fort Wayne, Indiana, school district, which is comprised of primarily white, middle-class students, has more than doubled in size over the past 20 years, making it one of the fastest-growing districts in Indiana.

Southwest Allen County Schools' arts education receives support from every key quarter – school board, superintendent, administration, parents, and the community at large. The support is evident in the depth and breadth of arts education in the district and especially in the planning time and opportunities for professional development that are afforded all of its teachers, arts teachers included. Moreover, while the school system has required cuts in spending on materials in the past, the district reports that reduction in staff as a means of controlling the budget – even when faced with reduced funding – has never been considered.

The district provides a broad range of arts education at all levels throughout the system. In addition to visual arts and music, the Southwest Allen County Schools also offers dance theory, dancing, and competitive ice skating. Musical theater productions are mounted at all schools, often in conjunction with other curricula, such as a unit on rain forests.

Both the superintendent and assistant superintendent are arts advocates. They have used the powerful emerging research on the arts and cognitive development to advance arts education. The assistant superintendent relies on the National Standards for Arts Education to set the direction for curricular revision and program development.

Southwest Allen County Schools places a high priority upon professional development of teachers, including three full days a year of on-site workshops. The district also encourages teachers to take students to major art exhibits in Chicago, Cleveland, and Toledo, as well as to the performances of national theater touring groups in Chicago, Detroit, Indianapolis, and Fort Wayne. Each full-time teacher is assigned a laptop computer with a modem for use at home and at school. Training in basic applications as well as in subject-specific applications is provided, and as personnel attain high levels of skills they qualify for upgraded equipment. The elementary staff has worked to enhance the software programs that are part of the MIDI systems in all of their rooms. At the middle and high school levels, the district provides a series of workshops on the use of the computer synthesizer and the keyboard equipment.

The Southwest Allen County Schools also provide something even more rare: time. All of the arts teachers have daily collaboration time – a time when they can meet with colleagues or classroom teachers to respond to a student's needs or interests or to plan cross-disciplinary units, visiting artists' schedules, or in-house activities. Elementary teachers have 45 minutes each day while middle school and high school teachers have 30 minutes a day. The teachers of each discipline meet monthly to coordinate plans, share resources, visit local and state museums, review curriculum expectations, and discuss information gleaned from conference attendance.

Parents and staff have expressed interest in more programming for the arts. Some teachers believe there is a need for an arts coordinator; others favor a more defined program for talented youth. All have made a solid commitment to an orchestra and are building this program even though it is expensive to offer a class with such small numbers of students during the first years.

This commitment may be boosted in part by the clearly visible benefits of the arts as demonstrated by a single program in Southwest Allen County Schools: Several years ago two teachers who had participated in a New York Metropolitan Opera workshop returned to Fort Wayne to launch an annual fifth-grade project – a student-written, -directed, and -produced opera. Students from all of the district schools participate in the annual FAME (Fine Arts and Music for Elementary) Festival, which includes a week-long focus on culturally diverse experiences for elementary art and music students and their families. What began as a local festival reaching

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2,000 students in northeastern Indiana now engages 200,000 students across the northern and central part of the state with festivities at three sites.

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A Profile:

SPRING BRANCH (HOUSTON, TX)

Factors

The Community√
District Arts Coordinator(s)√
A Cadre of Principals√
National, State, Other Outside Forces√

Statistics

Schools (Total): 38
Students (Total): 30,556
Per Pupil: $5,596
Arts Teachers (Total): 154

The Spring Branch Independent School District's visual arts and music coordinators and their colleagues in the school system have been given the same challenge the Commonwealth of Texas gives every Texas district:

- On the one hand, they must provide the best possible arts education experience for high school students, who are now required to take one credit of fine arts to graduate;
- On the other hand, they have no stated guidelines for curriculum beyond using the new Texas Essential Knowledge and Skills for fine arts.

In Spring Branch as elsewhere in Texas, it is up to the district to determine what course requirements need to be in place to insure student access to and high achievement in all fine arts disciplines. The state legislature also has left it to the district to find ways to cope with cuts in education funding and to keep existing arts programs in place.

To address the music curriculum, for example, Spring Branch organized a team of teachers who first read books on multiple intelligences and learning styles as well as articles on assessment, brain research, urban schools, national standards and technology, and drafts of TEKS (Texas Essential Knowledge and Skills). They then developed a mission statement about how music instruction should impact students' lives. Benchmarks were set at three grade levels. Because music teachers in the Spring Branch district see hundreds of students no more than twice a week, they decided all students' progress could be formally – and realistically – assessed every year. Objectives were written for each grade level.

Spring Branch music teachers were then asked to write strategies for the new objectives. The curriculum writing committee also sought the help of the district's central office as well as outside help from outside the district. Implementation is being carried out at the "campus" level with each campus having its own curriculum expert from the curriculum-writing committee. These experts now meet at least twice a year to address the ongoing curriculum process and related issues.

Meanwhile, with the help of parents, teachers, and others in a statewide coalition, the district is finding ways to continue to fund arts education.

According to Bill McGlaun, the district's executive director for secondary schools, arts programs are increasing, not falling back. The 1998-99 budget includes five additional elementary art teachers. McGlaun cites the use of technology in the arts, including animation, as a force for promoting support of arts education. Craig Welle, music coordinator, cites research. "A lot of the research that's going on is really helping us make the case for arts education, but the challenge seems to be to find ways to share that information with decision makers." One strategy to overcome lack of state legislative support for the arts, he offered, is to establish a coalition of teachers at the state level, to work through PTAs, and to lobby for the arts in order to gain foundation money and grants which may help keep programs in place.

MUSIC AND THE MEASURE OF ACHIEVEMENT

"Music as part of the 'enrichment' area of the fine arts in the 'required' curriculum mandated by [Texas] Senate Bill One, will not be tied to statewide student assessment," the Spring Branch district reported. "If music instruction is to be truly learner-centered, some kind of student assessment must be conducted at the local level. The TEKS validate music educators' role in providing students with a well-balanced education, but until music teachers move forward with assessing student achievement reliably, they will be a step behind those in other disciplines which do have measures in place."

The strongest elements that the Spring Branch school district has succeeded in maintaining are overall depth in all the arts disciplines, an orchestra program that is a model for Texas, and the Arts Partners aesthetic education program.

Spring Branch's Arts Partners program evolved as the district's demographics changed radically – from a suburban to an urban community – in just 10 years.

The district sought to use the arts to broaden understanding and bridge the cultural gap by exposing all the students to a variety of cultures. At the beginning, when students were asked whether they wanted to participate in an arts activity, they had little or no context for knowing whether they wanted to become engaged. The strategy the district developed was to increase arts awareness so the students would have a basis for judgment and to give all students the opportunity to experience the arts. Now, seven years later, all ethnic groups interact actively with increased exposure to the arts.

"We should never underestimate the value of an arts program and its impact on the student's education," says McGlaun.

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A Profile:

STARKVILLE (MS)

Factors

The Community√
The School Board√
The Superintendent√
An Elementary Foundation√
National, State, Other Outside Forces√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 9
Students (Total): 4,119
Per Pupil: $5,403
Arts Teachers (Total): 28

Starkville School District provides many examples of excellence and innovation in arts education:

- a solid elementary foundation in the arts, giving every student in grades K-5 one period per week with the music specialists and one period per week with the visual arts specialists;
- the district technology plan and the capital improvement plans, which include the addition of a production studio at Starkville High School with classes in television broadcast communications, a MIDI lab for the instrumental music department, and an increasing emphasis on the graphic arts;

- an outstanding theater program beginning in ninth grade;
- a creative writing program which benefits from intensive professional development for teachers, "publishing activities" at every level for students, and an annual "Writer's Day" with experts addressing the importance of writing in the "world of work";
- collaborative projects between the Starkville School District and Mississippi State University, including a design program that brings university architecture students to Rosa Stewart Elementary School;
- an interdisciplinary after-school program for fourth and fifth graders that integrates the arts with other curricula (recently awarded a grant of $3 million from the U.S. Department of Education).

Starkville also has other valuable lessons to share – lessons the district learned the hard way. Joyce Polk, district arts coordinator, explains:

"In Mississippi, there has not been strong financial support for arts education. Funding for personnel and programs in the arts has not been a part of the Minimum Foundation Funding Program – the mechanism for distribution of state funds to local school districts in Mississippi. Only in very recent years have state accreditation regulations addressed standards for arts education."

Despite these obstacles, the community's expectations for arts education have been high, and the school board and administration has tried to meet them by funding, supporting, and promoting arts education.

"What have we learned?" Joyce Polk asked – and answered this way: "We have learned that:

- Interests in and participation in the arts provides a link between school and community and promotes support for the total educational system.
- Community involvement is a vital component of a strong arts education.
- Given opportunity and encouragement, assistance and support is available from many segments of the community.
- Much more than an effective educational program results when a community works together in the endeavor. Human relationships are nourished, and arts programs begun in schools continue far beyond.
- Cooperation and support for arts education results in a better quality of life for the citizens of our community.
- Involvement in the arts improves academic achievement and results in the development of well-rounded students who are able to leave a rural Mississippi school district and compete in prestigious college and university environments across the country.
- By providing a great variety of arts offerings, we are able to involve large numbers of students from diverse backgrounds, abilities, and interests. We have seen the theory of multiple intelligences in action!
- Participation in art-related activities promotes understanding and acceptance of individuals from diverse ethnic and cultural groups.
- Participation in the arts provides a common bond and a common interest among students.
- The required fine arts in our schools promote involvement in the arts far beyond the schoolhouse door. This participation in the arts helps to promote healthy lifestyles for a lifetime. (Research indicates that the most effective drug abuse prevention strategy is a high level of supervised student activity that extends beyond the school day.)"

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A Profile:

SUMMIT RE-1 (FRISCO, CO)

Factors

The Community√
The School Board√
The Superintendent√
An Elementary Foundation√

Statistics

Schools (Total): 10
Students (Total): 2,407
Per Pupil: $4,797
Arts Teachers (Total): 16

Summit County, Colorado, is a community rich in culture. With fewer than 25,000 permanent residents, it is home to two summer orchestras, a year-round community band, a choral society, two dance studios, a county arts council, two community theaters, and a thriving colony of practicing artists. Residents expect the arts to be available to all and consider the arts to be integral to the total educational program of the community.

"We make a commitment to begin in kindergarten," says Dr. Nadine Johnson, superintendent, "and give students the arts all the way through high school."

Elementary students receive an hour of instruction per week in both art and music. Physical education incorporates music and dance. High school graduation requirements specify two credits per one year of fine or performing arts and two credits per one year of applied arts.

"Young children," Johnson observes, "are open to sampling new experiences. By the age of 15, they generally stop sampling as they get on track to college. "If you don't have the arts in the elementary grades, you will have less in high school. The question is: What do you want your children to look like when they leave you? Holistic education is what creates good quality of life. We have a strong commitment to holistic education for kids. Our students end up with an unbelievably strong, rich background in the arts."

To sustain this kind of commitment to the arts, Summit's superintendent notes, requires "a person at the top who will say 'no,' who will not turn to the arts or to the arts programs in the elementary schools when budgets are cut. It's easy to drop things at the elementary level. It's a quick way to reduce a district's budget. When superintendents are told they have to add so many things – AIDS education, drug education – you have to have leadership that will again and again recommit to culture."

Summit's board of education has long supported funding, staffing, and space for the arts. Every building project undertaken since 1963 or before has featured space allocated to the visual arts and music. Each secondary school has a fully equipped auditorium and separate vocal and instrumental music areas. The six elementary schools also have dedicated arts space and an integrated multipurpose performance area.

An "ours" (versus "yours") approach to resources is credited by Summit leaders as contributing to a "for the good of all" mentality that literally opens doors for all elements of Summit's "learning community." For example, local community theaters and the schools maintain cooperative agreements and share costumes, props, and sets freely. The Breckenridge Music Institute provides a free assembly to an elementary school in exchange for use of the building for rehearsals. The local community college, Colorado Mountain College, uses district facilities for many of its programs. And each year the "Backstage at the Riverwalk" musical comedy production – spon-

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sored by Summit High School, the Town of Breckenridge, and the non-profit Backstage Theater – rehearses at Summit Middle School, then shares part of its profits with the school district.

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A Profile:

TOWNSHIP 113 (DEERFIELD AND HIGHLAND PARK, IL)

Factors

- The Community√
- The School Board√
- The Superintendent√
- Continuity in Leadership√
- Teachers Who Practice Their Art√
- Opportunities for Higher Levels of Achievement√
- National, State, Other Outside Forces√
- Planning√
- Continuous Improvement√

Statistics

Schools (Total): 2
Students (Total): 2,820
Per Pupil: $15,100
Arts Teachers (Total): 19

With a century of arts education to its credit, Township High School District 113 – also known as Deerfield-Highland Park – would be expected to have strong arts programs. It does. Yet Highland Park High School and its sister school, Deerfield, which opened in 1960, are not resting on their many laurels.

Located in an affluent, highly educated suburban community northwest of Chicago, this secondary school district has graduated hundreds of students, such as actor/director Gary Sinise, who have gone on to successful careers in university and professional theater, music, dance, visual and media arts. In fact, a student cannot graduate from Deerfield or Highland Park high schools today without taking a minimum one-semester fine arts course from among the 34 courses available.

Taught by an outstanding faculty – challenged by the district to continue to grow as artists as well as educators – the courses range from filmmaking and electronic music to technical theater and graphic design. Given a district philosophy of inclusion, all arts courses are available to all students. Support services and learning accommodations are made when necessary, but generally the arts educators work successfully with all students.

Special opportunities exist for students at both ends of the learning spectrum. In addition to Advanced Placement courses in art history, studio art, music, as well as advanced theater performance for students seeking higher levels of opportunity, District 113 offers visual art, drama, and music to students with disabilities. Upon completion of these courses, the students are mainstreamed into other art classes as their schedules permit.

To meet the needs of increasing numbers of students with financial need, Patrons of the Arts (at Highland) and Friends of the Arts (at Deerfield) programs were launched in the early 1990s. Funds are now raised collaboratively with parents and fine arts faculty through distribution of a fine arts calendar of events. Funds support students who might wish to take private lessons or do summer study in their art form.

The fine arts curriculum is designed so that a student with no arts background can experience success in any of the four arts – music, theater, dance, and visual arts. For example, students with no dance background can enroll in dance, and the extracurricular dance program is open to any student in the school. Music courses, such as electronic music, are specifically designed for the student with no music background. But learning expectations, based upon the national and State of Illinois standards, are high. Each student is expected to gain considerable depth of knowledge in at least one art form that can be translated into other art forms for lifelong learning.

Over the past 30-some years, Highland Park parents, faculty, and student volunteers have been welcoming back alumni to perform or present workshops for the three-day, three-night festival of the arts called "Focus on the Arts."

More recently, Deerfield High School added an artist-in residence program that bears some resemblance to an "educational barter" initiative in nearby Milwaukee (see Milwaukee Public Schools case study). The Deerfield artist in residence is given an honorarium by the school board and studio space in a room adjacent to the visual arts classroom. In return, these artists provide instruction and inspiration for high school students who enjoy getting to know working professionals. There are other tangible benefits, such as arts classes offered to the adult evening school and the resident artist's sculpture that was acquired for the school by a community-wide fund-raising campaign.

Continuous curriculum assessment had led to other innovations and initiatives. New computers in a graphic design and CAD (Computer Aided Design) drafting lab allow Deerfield students to pursue "real world" projects. At Highland Park, an "Integrated Senior Project" gives second-semester

ARTS HISTORY IN HIGHLAND PARK

Its 1987 centennial publication states that the school began with a singing program included in its curriculum: "In 1897, the principal was authorized to buy 20 singing books at a price not to exceed $.75 per copy." By 1912 and the school's silver anniversary, the curriculum included "art, music, and one Shakespearean play each year." In 1915, the board of education received a letter which "called attention to the incorrect and unbecoming methods of dancing on the part of high school pupils at their school dances. A dance instructor was hired for PE classes for $50.00."

A WORK IN PROGRESS

In 1995, an eighth-grade student in Chicago telephoned Highland Park wondering if the high school still had the murals depicting American industry that Edgar Britton had painted in the 1930s as a WPA (Works Progress Administration) project. The call led to a tremendous discovery: nine panels that had been leaning on a brick smokestack in the school attic since 1955.

Now restored, they have become a contemporary curricular-integration work in progress. When the murals were first found, AP Studio Art students analyzed the artistic techniques used to create them. The Art History students discussed the historic meaning of panels. Finally, the chemistry teacher brought her students to view the murals and discuss with the conservators the chemical analysis decisions involved in mural restoration. As a result of this integration of public art works in curriculum, one graduate is now studying art history, studio art, and chemistry in college so she can became an art conservator.

The project will continue as grant money is obtained. In addition, it has become part of the "New Deal Network" Web site of the Institute for Learning Technologies at Columbia University. The Web site – http://newdeal.feri.org/classrm/teach.html – describes "Highland Park's Edgar Britton Murals: Using Public Art for Interdisciplinary Study" and the curriculum development work of the school's fine and applied arts department chair, Connie Kieffer.

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seniors the opportunity to study a chosen theme in a collaborative milieu that integrates the arts. In a nod to research on the brain and the arts, the project stresses the importance of making connections.

Dr. Linda M. Hanson, Township 113 superintendent, observes, "We have never before been better poised for replacing antiquated points of view with a new vision in arts education. Recent discoveries in the area of brain research have given us a new understanding of the function that the arts play in the learning process. We always knew the arts enriched our lives and nurtured our souls; we know now that we learn through and because of the arts. The next century," she predicts, "will be noted for an expanded definition of student learning and the essential role that the arts play in that understanding." ●

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A Profile:

URBANA 116 (IL)

Factors

The Superintendent✓
An Elementary Foundation✓
National, State, Other Outside Forces✓
Planning✓

Statistics

Schools (Total): 8
Students (Total): 4,925
Per Pupil: $5,896
Arts Teachers (Total): 30

Three dates in the life of Urbana School District 116 are instructive:

1924 — The district budget shows its first line item for arts education at the secondary level.

1989 — A line item for arts education at the elementary level is added to the district's budget after schools decided to create a program called the Arts for Urbana - Elementary in answer to the state-mandated goals for arts education in Illinois.

1990-91— The Arts for Urbana-Elementary program is launched as an integrated fine arts program taught by teams of arts specialists who are trained specifically in their chosen areas: dance, drama, music, and visual art.

Since then:

- Enrollment in arts classes at the middle school and high school levels has steadily increased.
- The Arts for Urbana-Elementary program has received three K-6 Arts Planning grants from the Illinois State Board of Education.
- Thomas Paine Elementary School received its second Museum in the Classroom Grant to allow the dance/drama teacher and a fourth-grade teacher to create an online Abraham Lincoln museum. The museum will serve as a link to other fourth-grade classrooms around the state, offering a collection of dramatizations of Lincoln folklore gathered from the eighth circuit. It will also provide an opportunity for high school art and drama students to act as mentors for the fourth-grade students.
- Urbana High School received a Museum in the Classroom Grant from the state board of education allowing art students to work closely with Adler Planetarium for two years and produce the winning web page in Illinois. (Visitors are welcome at www.cmi.k12.il.us/Urbana/projects/UHSArt/mic3)
- Parents and other community members have begun participating in "Artshares" – regularly scheduled occasions for arts-making experiences with their children. The district has also begun hosting lecture-demonstrations and performances of student work for the school board and parent organizations.

Superintendent Gene Amberg is credited with the vision for arts education in the Urbana school system, which is a source of pride for the school board, administration, teachers, students, and community at large. They believe arts education – and students' successes in arts-based experiences – has played a "significant role" in the improvement of student attitudes and performance in the classroom. ●

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A Profile:

VOLUSIA COUNTY (FL)

Factors

The Community✓
The School Board✓
The Superintendent✓
An Elementary Foundation✓
Opportunities for Higher Levels of Achievement✓
National, State, Other Outside Forces✓

Statistics

Schools (Total): 63
Students (Total): 57,035
Per Pupil: $4,566
Arts Teachers (Total): 191

Volusia County may be best known for Daytona Beach and race cars, but it is also on a fast track for arts education. The district reports: "We are very fortunate that Volusia County has historically employed district-level subject area specialists in all content areas. Line items currently in the budget exist because the district and music specialists have been and continue to be very aggressive in making the program needs known to the decision makers. The district has willingly become very sensitive to arts education needs though full funding cannot always be provided." When budgets cuts have been necessary, the district adds, they "have been absorbed by across the board reductions or at the district level."

As funding permits, the district has offered artist residencies, partnership activities with area arts institutions, AP and International Baccalaureate programs, professional development workshops and summer academies. The district also holds Florida's largest Very Special Arts Festival, which involves more than 2,500 students of all ages.

Approximately 2 percent of the $5 million budget is spent for arts education. Most of the allotment is salary, but line items for transportation, supplies, repairs, space rental, residencies, and consultants are also allocated in limited amounts. Additional funds for the arts are provided by the schools and accessed through a school-based decision-making process. Volusia schools take advantage of as many funding sources as possible: budget line items, private grants, partnerships, parent groups, and community fund raisers.

The Arts Council of Volusia County also is active in promoting school-and-artist communication, which has encouraged the participation of local artists and arts groups at both the classroom and school level. The district's Volunteers in Public Schools (VIPS) office helps keep the connections by maintaining a list of people who are willing to contribute their talents to schools.

Superintendent William E. Hall recognizes the value of arts learning to students and the community at large: "Where students have a chance to create, use their imagination, and express themselves, we tend to have strong academic programs, high levels of family and community support, and positive learning environments. This is important as the arts build the skills valued by business and industry." ●

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A Profile:

WAUKESHA (WI)

Factors

Planning√

Statistics

Schools (Total): 25
Students (Total): 13,465
Per Pupil: $6,903
Arts Teachers (Total): 107

Just 15 miles or so due west of Milwaukee is the city of Waukesha, which has supported arts education in its school district for more than 40 years.

Jeff Schlueter, chairman of the K-12 art program, attributes the longevity of the visual art program to the support of the community, board of education, and administration. Shared planning time and leadership are viewed as contributing factors by other Waukesha arts educators. Michael Potyinger, district music department chair, observes, "Shared weekly planning time for the music specialists is central in the development of our elementary general music program, which is the most important key in our secondary success in music education."

What also stands out as a particular strength in Waukesha is the school district's encouragement of shared leadership. Schlueter offered two suggestions:

- Allow leadership to be shared with students. "We have had great success with high school artists sharing their work with middle school students," he said. "The older students feel honored, and the middle schoolers have art role models."
- Invite high school students to be the guest artists during Fine Arts Days in elementary schools. "This is especially effective if the student goes back to his or her own elementary school. It is very rewarding for art teachers to hear their former students be so articulate about their art."

A Profile:

WAYLAND (MA)

Factors

The Community√
The Superintendent√
A Cadre of Principals√
Planning√

Statistics

Schools (Total): 5
Students (Total): 2,678
Per Pupil: $7,043
Arts Teachers (Total): 14

Every other year, the citizens in the town of Wayland, west of Boston, must vote on whether to override a severe property tax cap that was set on Massachusetts citizens decades ago. To not have a successful override vote would mean the loss of the arts program in the schools. Every election has passed the override overwhelmingly.

Many factors play critical roles in that biennial accomplishment: the community's involvement (parents write letters, make phone calls, help with publicity) and the quality of the arts programs themselves (K-12, broad, deep, accessible, innovative).

All K-8 students in this growing district are required to take art and music. Instrumental music is offered beginning in grade 3 for strings and grade 4 for winds and percussion, and rehearsals and lessons take place during the school day. There is a chorus, orchestra, and band in every school. Jazz ensembles and chamber music ensembles are offered at the middle school and high school. Theater arts begins in grade 5, and all fifth graders participate in an annual musical.

The middle school also mounts a full musical production each year, which includes approximately 170 students (40 percent of the school). A fall play has just been added to the middle school theater program. The high school's theater program puts on six major productions annually, including a musical. Theater arts classes are heavily enrolled, and a film study course has been added. Both art and theater arts offer sequential major courses.

To make the most of the budget allocation for the arts, the staff assures creative use each year. Considerable time and effort is spent in careful planning and sharing of equipment and budget monies.

Support for the arts program in the budget process and throughout the year comes from the superintendent, Dr. Gary Burton, who follows another arts advocate, Dr. William Zimmerman. Now retired, Zimmerman enjoyed playing with the high school band, leading the elementary band in parades, playing for high school musicals, and serving on the board of the state music educators' association. Principals and district administrators regularly attend concerts, plays, and art shows, and they "clear a path" for the arts programs by showing the whole district that arts education holds an important place in the Wayland school system.

A Profile:

WESTBROOK (ME)

Factors

The Superintendent√
Parent/Public Relations√
Planning√
Continuous Improvement√

Statistics

Schools (Total): 6
Students (Total): 2,944
Per Pupil: $5,709
Arts Teachers (Total): 28

The school district of Westbrook, Maine, a small community outside Portland, is recognized for the quality of its arts education leadership, notably through the work of three superintendents from the late 1950s to the present – Dr. Carroll McGary, Edward Connolly, and Robert Hall. It is also known for the overall excellence and continuous improvement of its arts education programs, for its students' performance, and for its vigorous arts advocacy and perseverance during difficult budget times. (See sidebar.)

Westbrook has no designated arts advocate, yet a firm partnership among administrators, teachers, parents, and the community at large has proved highly effective. When the district was experiencing problems with funding, students wrote to the state policy makers, and the PTA kept in touch with the legislative chair. When Westbrook almost lost a part-time teacher to budget cuts, the administration and school community together made a commitment not to lose any teachers, and they realized that goal. The administration and board took the position that "staffing is critical in keeping class size down, learning skills up."

Vital to the advocacy efforts is community visibility for the K-12 visual art, music, and drama programs. By newsletter, the district keeps the community abreast of core issues in arts programs, gives accolades to students and teachers alike, and creates interactions between community and schools.

Westbrook schools engage parents in their children's arts learning in a number of ways. The schools host Family Art

THE MAINE WAY TO PERSEVERE

Perseverance is a hallmark of the Westbrook school district and its arts education program. Responding on behalf of the district to a question about budget ("Have you overcome budgetary cuts to arts education; if so, how?") Janet Crawford, director of art, shed light on the kind of critical thinking, problem solving, and resourcefulness that gets folks in Maine through the worst of winters and tough financial times.

Cutbacks in recent years due to economic conditions have had a major impact on Westbrook's art materials budget. Supplies have been depleted, and replenishing has only recently begun. What offsets this strain on the instructional program, however, is the Westbrook School Committee's and the administration's commitment to maintaining an appropriate level of staffing. The consensus is that while it is difficult for teachers to "do more with less," losing supplies has a less dramatic effect on the quality of instruction than losing staff. Cutting people would have meant cutting programs.

The arts programs have survived because the administration and the school committee members have given extraordinary amounts of time to careful planning and decision making during budget deliberations. Through teamwork, they have avoided severe reductions in staff. While some positions have been lost, the losses have been kept to a minimum and have been distributed fairly across the disciplines.

The district's practice of buying art supplies in bulk and storing them centrally also has helped Westbrook arts programs survive budget cuts. Pooling gives teachers the chance to choose from a wide variety of art materials for planning lessons.

Crawford offered three Westbrook lessons for surviving a period of economic stress:

- Keep an open mind about the ebb and flow of school funding and understanding that "this period too shall pass." A positive attitude and a will to maintain quality arts instruction in the face of adversity goes a long way. You simply have to expect the growth to be slower during tight budget years.
- Capitalize on growth opportunities during boom years for the arts by increasing supplies and adding staff at that time. This [strategy] has provided the cushion necessary to help ease us through this period of slower growth.
- Reap the benefits of resourcefulness and human resources. Art teachers are masters at seeking donations from local businesses, recycling, and utilizing resource centers that offer free materials to schools.

Crawford summed up: "We never give up and never take for granted the support we receive."

GAINING THE

ADVANTAGE

Nights, for example, which give parents and children a chance to work collaboratively on an actual art project. The district not only exhibits the artwork of every art student at the district-wide exhibitions, but it also displays learning outcomes alongside each exhibited project to educate parents and the public about students' art learning. Music students participate in community events and perform at local nursing homes and senior centers. The district's drama students not only work on their school theater productions but also become involved in local community theaters, performing on stage or working backstage.

"Parents see from the many performing arts programs, concerts, plays, and band programs, as well as the visual arts" says Janet Crawford, district director of art, "that the arts are viable in developing the whole person." ●

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A Profile:

WICHITA 259 (KS)

Factors

The Community ✓
National, State, Other Outside Forces ✓

Statistics

Schools (Total): 81
Students (Total): 46,711
Per Pupil: $4,367
Arts Teachers (Total): 213

In Wichita, Kansas, Unified School District 259 provides arts education at every level of learning, K-12. That accomplishment is a direct result of community support for arts education. Were it not for a successful parents' protest in 1996, the district might have lost not only its elementary instrumental music program but also its visual arts program for grades 1 through 5.

Community support in Wichita takes many forms and comes from a variety of resources: parents, colleges and universities (Wichita State University, Kansas-Newman College, Friends University), local arts organizations (Wichita's Center for the Arts, Symphony, Jazz Festival, Art Museum, Women Artists, Opera Kansas, among many others), businesses (Boeing, Kansas Power and Light, Dillons, and more), and foundations. For example, Knight-Ridder, parent firm of *The Wichita Eagle* provided a $500,000 grant through its foundation to train classroom teachers and community artists to teach school content through the arts. A community exchange program allows students to spend time in businesses and observe the arts "at work." Business employees in turn participate in workshops with the students in the schools.

The result is an arts education program of breadth and depth. At the elementary level, each student receives a minimum of four hours of arts instruction per week. In grades 1-5, students receive a total of 90 minutes of visual arts instruction per week – 40 minutes taught by a certified art specialist, 50 minutes by the classroom teacher. Orchestra is

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offered in both the fourth and fifth grades, band in fifth, so students have the opportunity to receive 60 to 90 minutes of music instruction each week.

Middle school builds on the elementary base with visual arts and music classes. At the high school level, students can take the mainstays of band, art, and drama, and they can expand into more specialized areas such as AP Art, creative metalsmithing, experimental video, exploration of musical instruments, AP music theory, drama, and technology-based visual communication classes, such as television and photography.

To ensure access and quality, the Wichita Public School system strives for equal distribution of arts courses to the high schools, whether in low-income or affluent areas. With fully implemented curriculum standards, the district also works to keep quality consistently high. The effort appears successful: USD 259 reports that an adjudicator from Omaha who participated in a citywide music festival at which all of Wichita school groups performed, admitted to being "amazed at how well all of the groups performed."

A Profile:

WILLIAMSPORT (PA)

Factors
The Community√
The Superintendent√
District Arts Coordinator(s)√
Teachers Who Practice Their Art√

Statistics
Schools (Total): 12
Students (Total): 7,025
Per Pupil: $4,609
Arts Teachers (Total): 39

The Williamsport Area School District in north central Pennsylvania includes the city of Williamsport, local townships, and some of the most rugged and secluded terrain in the East. Its arts education program is woven into the fabric of the community, which has a proud tradition of music and visual art.

Program leadership, reports Richard Coulter, chair of the music department, has been a vital component of the district's arts strength. Arts supervisors serve on local and regional arts boards and work with local arts agencies, universities, production houses, and businesses to develop alliances and mutually beneficial partnerships. In turn, many of the region's most prominent, active professional artists serve on the district's faculty and create opportunities to demonstrate the value of arts education. They promote sharing of equipment and rehearsal space, visiting of guest artists as clinicians and/or performers in the schools, mentoring of students, borrowing of costumes from the local college theater department, and use of the Community Arts Center, the region's premiere performing arts facility, at a very low, subsidized cost.

Public advocacy-education is a responsibility shared by everyone in the district's leadership. The extracurricular ensemble program, for instance, is designed not only to perform but also to "inform the community about the great kids and the wonderful work taking place in the schools," explains Coulter. "There are very few major banquets, conventions, or celebrations in town that do not include participation by a school group. We also have a high level of visibility with local service agencies and clubs, such as Rotary, Kiwanis, and Lions."

The Williamsport district and its arts education programs have become linked to the area's economic development. As Dr. Martha Robinson, Williamsport's superintendent, affirmed, "The arts program is one of the strengths of our district and is responsible for attracting many families to our community. We are committed to its remaining a strong and vibrant part of every student's core curriculum."

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PROJECT PARTNERS

President's Committee on the Arts and the Humanities

The President's Committee was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications, and meetings.

Appointed by the President, the Committee comprises leading citizens from the private sector who have an interest in and commitment to the humanities and the arts. Its members also include the heads of federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum and Library Services, the U.S. Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts.

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Arts Education Partnership

The Arts Education Partnership (formerly known as the Goals 2000 Arts Education Partnership) is a private, nonprofit coalition of more than 100 national education, arts, business, philanthropic, and government organizations that demonstrate and promote the essential role of arts education in enabling all students to succeed in school, life, and work. The Partnership was formed in 1995 through a cooperative agreement between the National Endowment for the Arts (NEA), U.S. Department of Education, National Assembly of State Arts Agencies (NASAA), and the Council of Chief State School Officers (CCSSO).

SPONSORS

GE Fund's award-winning arts-in-education program supports model partnerships between schools and cultural organizations. Through advancing the role of the arts in education, the GE Fund promotes both skill development and community involvement in schools and arts settings nationwide.

Known as an innovator in corporate philanthropy, the GE Fund is a catalyst for improving the education and well-being of men, women, and children around the world. As the principal vehicle for the GE Company's philanthropy, the GE Fund supports a wide range of education, social service, arts, environmental, and other charitable organizations in the United States and abroad.

The John D. and Catherine T. MacArthur Foundation is a private, independent grant-making institution dedicated to helping groups and individuals foster lasting improvement in the human condition. The Foundation seeks the development of healthy individuals and effective communities; peace within and among nations; responsible choices about human reproduction; and a global ecosystem capable of supporting healthy human societies. The Foundation pursues this mission by supporting research, policy development, dissemination, education and training, and practice.

Binney & Smith, maker of Crayola® products, has been providing hands-on products for children's creative development, self-expression, and fun for nearly a century. Today the company offers a multitude of art products for art and classroom teachers to motivate children's learning and help them have successful hands-on art experiences. The company's long-standing partnership with the educational community has generated many successful programs for learning enrichment.

The National Endowment for the Arts is the federal grant-making agency that Congress created to support the visual, literary, design, and performing arts to benefit all Americans. The Arts Endowment's mission is twofold: to foster the excellence, diversity, and vitality of the arts in the United States, and to broaden public access to the arts.

The U.S. Department of Education was established by Congress on May 4, 1980 in the Department of Education Organization Act (Public Law 96-88 of October 1979). The department's mission includes the promotion of improvement in the quality and usefulness of education through federally supported research, evaluation, and sharing of information.

The White House Millennium Council was created in 1997 by President and Mrs. Clinton to give every American an opportunity to mark the millennium through meaningful activities that celebrate our democracy, strengthen communities, and leave lasting gifts to the future. The national theme is "Honor the past – Imagine the future." Mrs. Clinton has issued a call to action to make the arts basic to every child's education, enabling them to imagine the future through the arts.

SCHOOL DISTRICTS BY STATE

(*Case Studies)

ALABAMA
Selma/St. James

ALASKA
Anchorage

ARKANSAS
El Dorado

ARIZONA
Kyrene
Peoria

CALIFORNIA
Clovis
Lawndale
Redondo Beach*
San Jose
Santa Barbara

COLORADO
Larimer County-Thompson
Summit

FLORIDA
Hillsborough County
Miami-Dade County*
Seminole County
Volusia County

GEORGIA
Atlanta
Fulton County

IDAHO
Boise
Coeur d'Alene

ILLINOIS
Maine Township
Oak Park
Orland Park
Township 113
Urbana

INDIANA
Southwest Allen County

IOWA
Iowa City

KANSAS
Olathe
Salina
Wichita

KENTUCKY
Jefferson County
Rockcastle County

MAINE
MSAD #28
MSAD #40
Westbrook

MARYLAND
Howard County

MASSACHUSETTS
Chelmsford
Lexington
Masconomet
Wayland

MICHIGAN
Ann Arbor

MINNESOTA
Robbinsdale
Saint Paul

MISSISSIPPI
Hattiesburg
Starkville

MISSOURI
Independence

MONTANA
Missoula County

NEBRASKA
Columbus

NEW HAMPSHIRE
Rochester

NEW JERSEY
Glen Ridge
Parsippany-Troy Hills

NEW MEXICO
Las Cruces*

NEW YORK
CSD #3
CSD#25*
Elmira
Jamestown
Kenmore-Town of Tonawanda
Liverpool
Port Washington

NORTH CAROLINA
Charlotte-Mecklenburg

NORTH DAKOTA
Minot

OHIO
Cleveland
Hamilton
Lima
Wyoming*

OKLAHOMA
Norman

PENNSYLVANIA
East Stroudsburg
Lewisburg
North Allegheny
Williamsport

SOUTH CAROLINA
Beaufort County
Greenville*

SOUTH DAKOTA
Sioux Valley

TENNESSEE
Kingsport
Memphis

TEXAS
Spring Branch, Houston

VERMONT
Chittenden South

VIRGINIA
Arlington County
Charlottesville
Fairfax County
Henrico County

WASHINGTON
Puyallup
Vancouver*

WEST VIRGINIA
Ohio County
Randolph County

WISCONSIN
Burlington
Kettle Moraine
Milwaukee*
Montello
Waukesha

WYOMING
Fremont County

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GAINING THE ADVANTAGE

Lessons From School Districts That Value